BINGANG

IMPORTANT NOTICE INSIDE COVER

BINGANG
Post Office Box 8283
Sacramento, California 95818

SACRAMENTO, CA 958
1 PM
30 MAR
1987

VIA AIR MAIL

Ken W. Crossland
7 Wheatcroft View
Landmere Court
West Bridgford
Nottingham NG2 7PE
England

Important Announcements

Our treasurer, Merril Willsohn, has announced his retirement, effective immediately. (We will miss you, Merril!) Your officers have decided to eliminate the position of treasurer and handle the business end themselves. With a club so widespread and yet so small in overall membership, this seemed to be the most practical way to handle the club's money. Those of you who have not yet paid your dues for 1988 should now remit to this address:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122

Make checks payable to BINGANG. At present, dues are still $10.00 for U. S. and Canadian members, and personal checks will be accepted on U. S. or Canadian banks.

BINGANG'S Sacramento office has now been closed, so correspondence should be addressed to either the President or Editor/Vice-President, whichever is appropriate. See next page for addresses.

TO OUR EUROPEAN MEMBERS

Ken Crossland of Nottingham, England has agreed to be our European representative. He will collect dues and do the mailing of BINGANG for Europe and the British Isles. Magazines will be air-mailed to Ken in bulk from the U. S. He will distribute them to the members. Dues are $15.00 and should be submitted to Ken in an amount equivalent to $15.00 U. S. Send dues or notice of non-receipt of BINGANG to:

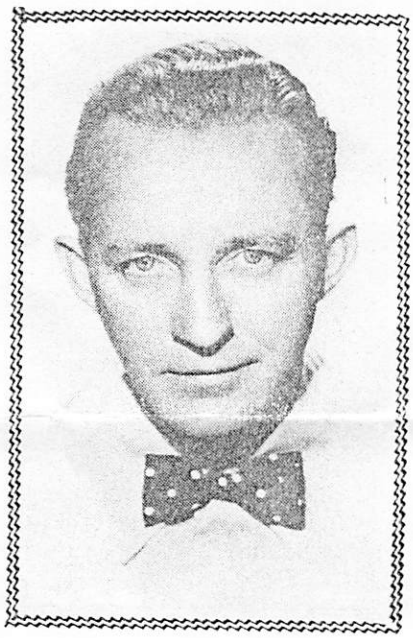
Ken W. Crossland
7 [illegible]croft View
[illegible]
Notti[illegible]
England

K. W. & L. CROSSLAND
9 ARDEN DRIVE
DORRIDGE
SOLIHULL
W. MIDLANDS B93 8LP
Tel: 0564 730108

Members residing on other continents should send their dues to the Kirkwood, MO P. O. Box. We cannot accept foreign currency or personal checks. Money orders must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are $15.00, and journals are sent airmail.

The drawing on the cover is by Mark Savee. It originally appeared on the cover of a souvenir magazine for the 42nd Annual Bing Crosby National Pro Am, published by GOLF AND TENNIS WEST MAGAZINE.

CARRYING ON THE TRADITIONS



We know that members have been waiting to learn who the new officers of Club Crosby are to be; the selections have been made, and with the issuance of this notice, the new officers are in charge of the destiny of this, the oldest, continuously active Crosby club in existence.

MARK SCRIMGER is your new president. Older members are familiar with Mark through his many appearances on the pages of BINGANG, as an author of no mean ability in the fields which include just about every type of Crosby collectible. For the newer members, Mark is in his early 30s, married, and the father of two. He is one of the most active collectors you will find, and he brings to the job the enthusiasm and the knowledge needed to guide your club in the future.

WAYNE L. MARTIN is your new editor of BINGANG. Wayne is the author of that wonderful series of articles which ran for so long in BINGANG - a series which comprises a definitive discography of Bing's commercially released recordings. The ten issues containing Wayne's series have become collector's items in their own right. Wayne brings with him the desire and ability to provide you with a magazine second to none.

For the time being, the treasurer-membership officer will remain in Sacramento, in the person of Merril Willsohn. Dues remain the same - $15 per annum for overseas members, $10 per annum for the US and Canada. Address all correspondence regarding membership status to P O Box 8283, Sacramento, CA 95818 as in the past.

All correspondence regarding the club in general should be addressed to the new president, Mark Scrimger, 314 East Main Street, Parma, Michigan 49269. All correspondence regarding articles in BINGANG should be addressed to Wayne L. Martin, 435 So. Holmes Avenue, Kirkwood, MO 63122. By the time the first issue on BINGANG under the new officers is issued, Post Office Boxes will have been obtained by both, and they will be listed in BINGANG. All correspondence not directly related to membership dues which is sent to Sacramento will be forwarded to to appropriate officer unanswered.

Wayne is faced with the task of producing a magazine without a backlog of articles to fall back on. All you aspiring authours out there - here is an opportunity to be of real assistance. Write out that article that you have been hoarding for all these years, and let it see the light of day in 1987! Wayne needs your help, and it will be appreciated.

It has been my pleasure and privilege to serve the membership for the last seven years. You all extended your friendship and assistance, for which I will be forever grateful. Please now extend the same friendship and assistance to your new officers - you will be assuring the continued existence of Club Crosby and BINGANG for many many years into the future.

Bingang

VOLUME LIII NO. 1 JULY 1988

A PUBLICATION OF CLUB CROSBY

P. O. Box 3849
Kirkwood, MO 63122

MARK SCRIMGER.....PRESIDENT
WAYNE L. MARTIN...EDITOR AND VICE-PRESIDENT

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CLUB CROSBY ADDRESSES

PRESIDENT
P. O. Box 172
Parma, MI 49269

EDITOR/VICE-PRESIDENT
P. O. Box 3849
Kirkwood, MO 63122

Readers write

The complete address of a correspondent is printed only when the writer has expressed a desire to hear from other members of Club Crosby.

Dear Mr. Martin,

I would like to comment on two issues. First, an open thank you to Stan Hester of Broadway Intermission Records. A November order for albums was lost in transit. On notifying Mr. Hester of its non-receipt, a duplicate order was sent without any further request. Not only does Broadway Intermission display old values and courtesy, but the products are outstanding.

The second issue is a suggestion, probably not new, but I think deserving of being raised as a possible way to offer the "rock and roll" generations a chance to hear MUSIC.

Radio station KATY in San Luis Obispo airs "The Sounds of Sinatra" weekly. Could something be done along those lines for Bing? Surely even a weekly hour on the air would pay dividends in the effort to let the uninitiated hear the voice of the century.

Would members be prepared to seek a sponsor and help pay the costs involved?
Denis Marshall
Pismo Beach, CA

Sounds like a good idea to us, Denis. Anybody have any suggestions as to how we can get this project moving?

Dear Mr. Willsohn,

Enclosed is a $10.00 money order for a membership to Club Crosby. I'm probably one of your youngest members, as I am only 15 years old and have been listening to and collecting Bing Crosby material since 1981. I started videotaping his movies in 1983 when I got a video recorder for a present. I now have 61 films by him on video. About 90% of them were taped in the middle of the night. I don't know what I'd do without the timer. I have roughly a thousand songs by Bing, from "Muddy Water" to "Once in a While," recorded 10/11/77.

--Greg Van Beek, 929 Hillcrest Street, West Bend, WI 53095.

Welcome to the Club, Greg. See the article in the "Editor's Pages."

Dear Mr. Martin,

I'm a recent member of BINGANG. I've belonged to B.C.H.S. for about a year.

I've been an almost lifelong fan of Bing's (since age 14 when my voice changed and I thought I could sing like Bing).

If you run requests from members I'd like to insert one. I try to get records of Bing imitators, have volumes of Dick Todd, Columbo and early Perry Como.

When I was shipping out of Baltimore in the Merchant Marine in December of 1952, there was a record on the juke boxes by Dino Martin called "If I Could Sing Like Bing, How Happy I Would Be." I've been looking for it for some time. No luck. Not in any of the reprise of Martin that I can find. Sure it was on 45 rpm.

--Pete Cakanic, 323 S. Franklin, Room 804, Chicago, IL 60606.

Dear Mr. Martin,

Thank you for doing such a great job with the magazine. And all the marvelous people that contribute. I sometimes feel guilty at being the beneficiary of such generosity, but I really have not the time to make my own contribution, other than membership. Of which I must renew.

--Bernard J. Denham, Palo Alto, CA.

We treasure all of our members, Bernie, whether they contribute or not. We're glad you're enjoying BINGANG.

Dear Mr. Martin:

TIME'S cover artwork cannot be reprinted without the TIME logo and red border. Nor do we permit our covers to be used on the cover of another publication. We cannot, therefore, give you permission to reprint the painting of Bing Crosby that appears on the April 7, 1941 cover.

Thank you for writing.

--Marian Powers, Editorial Offices, TIME, The Weekly Newsmagazine.

We are reprinting this letter from TIME just to show you that we do not always receive 100% cooperation from everybody in putting out BINGANG.

Dear Mr. Martin,

I enjoyed BINGANG very much; I always do. It is so wonderful to still be able to get a magazine about BING. Vive la BINGANG!

Helen B. Tolton, Lakeport, CA.

EDITOR'S PAGES

JASCHA HEIFETZ. The death last December of the great violinist, Jascha Heifetz, reminded us that he recorded for Decca in the forties. The 1948 Decca catalog lists four 78 rpm albums and several singles by Heifetz, including the "Lullaby from Jocelyn" and "Where My Caravan has Rested" with Bing Crosby (Dec. 40012). Decca reissued some of the albums on LP, but it never reissued the sides with Bing. However, "Lullaby" was reissued in a Reader's Digest set (RD4-138), and "Caravan" has appeared on a Japanese MCA LP (VIM-9522).

Heifetz' Decca recordings were not very well received by the critics, partially because Decca's 78 pressings at the time tended to be afflicted by "swish" and other noises. One critic, Irving Kolodin, referred disparagingly to these records as Heifetz' "blue period," probably because several of the selections were by Gershwin, a composer not usually associated with Heifetz. Anyway, he was a splendid musician, and we can treasure his collaboration with Bing.

VIDEOTAPE SOURCES. Several readers have inquired where they can buy videocassettes such as Bing's "Goldilocks" that are difficult to obtain from local sources. An excellent mail order house is Movies Unlimited, 6736 Castor Ave., Philadelphia, PA 19149. They have an immense catalog of over 600 pages. If you can't find it there, you might as well forget it. The catalog costs $7.95, plus $2.00 shipping, but the cost of the catalog is refundable with your first order. After that you will receive free catalogs and flyers. The catalog has a complete index of titles in the back and serves as a handy reference guide to thousands of films.

Another good source for tapes is Publishers Central Bureau, 1 Champion Ave., Avenel, NJ 07001. Although their listings are not nearly as extensive as Movies Unlimited, P.C.B. sends lots of free catalogs once you are on their mailing list. They also carry books, LPs, tapes, and CDs.

Both companies have been found to be reliable by your editor. Any more suggestions from our members?

A VERY YOUNG MEMBER. If you've read the "Readers Write" section, you know that we have a new member--not only *new* but quite *young*. Greg Van Beek is 15, going on 16 in July, and has managed to acquire a very respectable collection of Crosbyana in just a few years. He has to be our youngest member. (Let's *not* have a survey to find out who is the oldest.)

Member Joe Onorato has been helping Greg build up his collection and has suggested that some of us older members might have duplicates we could share with this youngster. Not an unlikely thing for Club Crosby members to do! Greg has an ad elsewhere in this issue for some specific needs, and perhaps some of us can help him with these and other wants. Write to him if you can help.

BING'S BIRTHDATE. In the "Scrapbook" section of our last issue we reprinted an article from PARADE magazine of Nov. 27, 1977 in which a question was asked concerning Bing's age when he died. PARADE answered that Bing was born on May 2, 1901 and was 76 when he passed on. The answer was incorrect. Ken Twiss of the Bing Crosby Historical Society sent us very complete documentation on the actual date of Bing's birth, and there is no question that Bing was born on May 3, 1903. This is a year earlier than is recorded on the gravestone and on the plaque on the steps of his birthplace. Thanks, Ken, for setting the record straight.

FAN CLUB DISCONTINUED. We were sorry to read in the B.C.H.S. CROONER that the March issue of the Kathryn Crosby Fan Club journal was the last issue. According to BINGANG'S files, this club was started by Caroline Dawson in 1979 and was "dedicated to Kathryn Crosby with much love for all the years of love and happiness that she gave Bing."

BING REMEMBERED. Your editor finally had the opportunity to see "Bing Remembered," as it was shown in the St. Louis area in March. It was an excellent tribute to Bing. We are reprinting in this issue several reviews of the show from various publications.

HAPPY BIRTHDAY, DEAR IRVING. In May we celebrated Irving Berlin's 100th birthday. As Gary Giddens wrote in STEREO REVIEW (February 1988), "(It is) a blessing on all of us who need to know that giants still walk the earth, and a reproof to the numberless show-biz entities who made their swag and disappeared into the vapors of nostalgia. Berlin is with us always."

In an open letter to Irving Berlin, Bing once wrote: "Many times I have come to the studio, apathetic, dispirited, unhappy with my work, and after five minutes listening to you demonstrate a song in your something less than adequate demifalsetto, your arms waving and your eyes sparkling, I am back in action again. The material is always good, I know, but it's your enthusiasm that's so infectious and I've got to go along with you, not only on your birthday, but every day."

POSTAGE INCREASE. At this writing it has not been possible for your officers to study the effects of the recent hike in postal rates on the mailing of this magazine. There seems to be a possibility that an increase in dues will be necessary, but let's cross that bridge when we get to it.

NEWS FROM HOLMBY HILLS. If you read the April 4 issue of PEOPLE WEEKLY, then you know about the $45 million house that is being built on the five-acre plot that was the site of one of Bing's former homes. It is said to be the largest single-family home in the state of California and is being built for Aaron Spelling, the television producer. As PEOPLE said, "Live well, Mr. Spelling, and enjoy."

SOMETHING IS DIFFERENT. You have probably noticed that this issue was mailed in an envelope, rather than the usual stapled wrapper. The old wrapper caused some problems with the post office, especially for overseas mail.

BINGANG is now being printed and mailed from the St. Louis area. This will account for any differences in the appearance of the printed pages.

We hope the local printers can do as good a job as the ones in Sacramento.

"FIBBER McGEE." Jim Jordan, who delighted radio audiences for many years as Fibber McGee in the classic show "Fibber McGee and Molly," died Friday, April 2. He was 91.

"Fibber McGee and Molly" was on the air for the NBC radio network from 1935 to 1957 and was the top-rated show in the country for seven years.

"Fibber" appeared with Bing Crosby in the motion picture short "All-Star Bond Rally," made in 1945.

WITH APPRECIATION. BINGANG thanks all of you members who have contributed original articles, clippings, pictures, and other Crosbyana for use in the journal. If we haven't used material that you sent, don't be discouraged, as it may be just what we need for another issue. Nothing around here is ever thrown away--your editor's wife will attest to that!--and we want to continue to build up our files of material, both old and new, that is suitable for BINGANG.

ABOUT THIS ISSUE. We are pleased to present a rare four-page handwritten letter by Bing in an article written by Mark Scrimger. Russ Rullman and Larry Kiner begin their two-part article on "The Ford Road Show," with complete program and song lists. Tim Morgereth provides us with the script of a very unusual radio interview. There are two reprinted articles by William Stimson, who grew up in Bing's hometown, Spokane, Washington. Helen Tolton shares some of her Crosby correspondence with us. Our Australian correspondent, David B. Currington, gives us a report from "down under." Mark Scrimger gives us a pictorial tour of the NBC radio studios in Hollywood and shows us some beautiful picture labels.

There are also record and video reviews, the "Scrapbook" section, and many other goodies for your perusal. Happy reading!

We'll see you again, we hope, sometime in December.

Wayne L. Martin

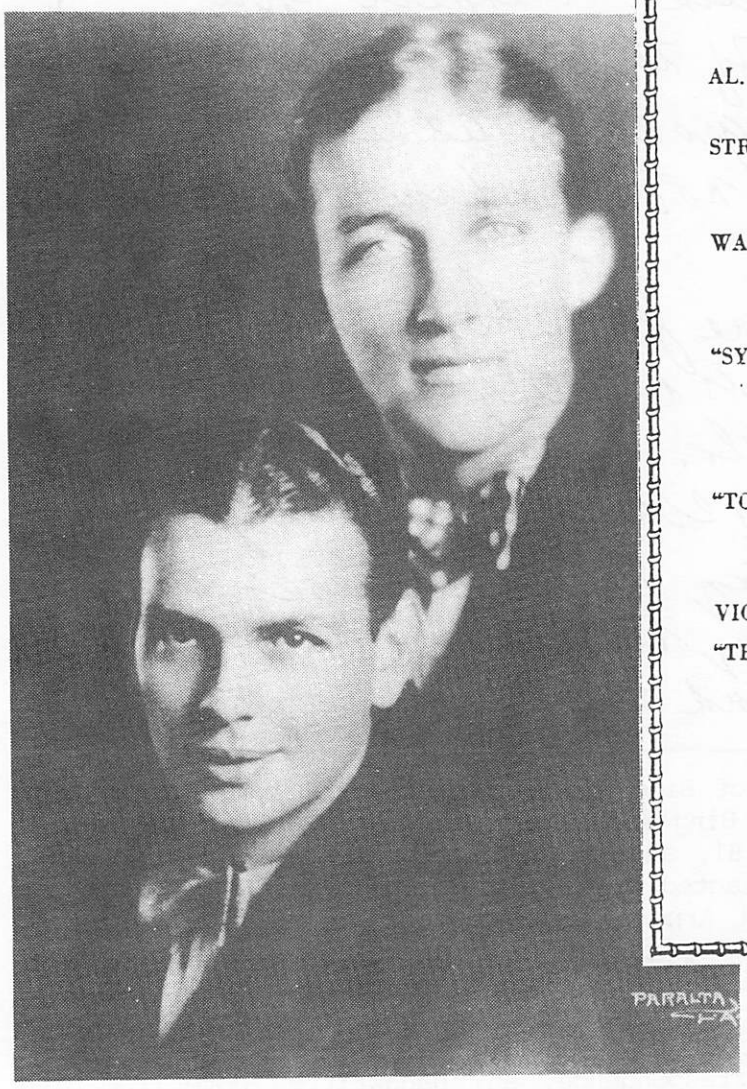
BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to the magazine should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding the Club in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma, MI 49269. European representative: Ken W. Crossland, 7 Wheatcroft View, Landmere Court, West Bridgford, Nottingham NG2 7PE, England.

A Handwritten Letter From....

Your friend
Bing

AN ARTICLE BY MARK SCRIMGER

Thanks to member Arne Fogel and a contact he made with Mrs. Lillian Crabbe Hanson, we are pleased to present a four-page letter Bing wrote to his friend Dirk Crabbe back in Spokane while he and Al Rinker were performing on the FANCHON & MARCO vaudeville circuit just after they left home to seek their fame and fortune in sunny California.



SAN FRANCISCOS GREATEST ENTERTAINMENT

LOEWS WARFIELD

DIRECTION WEST COAST THEATRES INC.

PROGRAM

Week Starting Saturday, February 13, 1926

UNIT ONE:
INTERMISSION
"JUST BECAUSE I LOVE YOU".....*Arranged by Roesner*

UNIT TWO:
Educational Pictures present
AL. ST. JOHN in "LIVE COWARDS"
Jack White's "Mermaid Comedy"

UNIT THREE:
STRANGE HAPPENINGS CAUGHT BY THE CAMERA
from *International* and *Kinograms*

UNIT FOUR:
"Everybody's Talking About Him"
WALT ROESNER and the SUPER-SOLOISTS
(*a*) Selections from "CARMEN".....*Bizet*
(*b*) "THE WIND BLEW THRU HIS WHISKERS".....*Conrad*

UNIT FIVE:
A West Coast Theatres presentation
"SYNCOPATION IDEAS"
An *"Idea"* staged by Fanchon & Marco
with the following cast:
Crosby and Rinker, Bobby Thompson and Doreen Wilde,
Dan Payne, Mac Curry, Mabel Hollis and the 16 Lightning
Flashes—Fanchon's own Steppers

UNIT SIX:
"TOPICS OF THE DAY"
Compiled by *Literary Digest*

UNIT SEVEN:
Metro-Goldwyn-Mayer present
the *Cosmopolitan Production* of
VICENTE BLASCO IBANEZ'
dramatic novel
"THE TORRENT"
Directed by Monta Bell
Scenario by Dorothy Farnum

Don Rafael Brull	Ricardo Cortez
Leonora Brunno	Greta Garbo
Remedios	Gertrude Olmstead
Dr. Brunno	Edward Connelly
Cupido	Lucien Littlefield
Dona Bernarda Brull	Martha Mattox
Dona Pipa	Lucy Beaumont
King of Spain	Mario Carillo
Don Andreas	Tully Marshall
Don Mateos	Mack Swain
Salvatti	Arthur Edmund Carew
Isabella	Lillian Leighton
Russian Duke	Maurice Kains

Picture courtesy of John McNicholas

Program courtesy of Alston Sutton

Sunday

Dear Dirk-:

How everything and have you watered any showcases of late? Received a letter from Walter the other day and he tells me that you and the little Anderson girl are quite thick. I expect you will be pulling off that marrying business before long. Good grocers at that but anyhow so youre not so dumb at that.

We came in here from Long Beach yesterday and this is a pretty little town of about 75,000 souls. Long Beach is the nuttiest town I was ever in. Swell golf courses. Good bathing and beauteous gals. I was indeed sorry to leave. We play San Bernardino and then go into L.A.

Dirk Crabbe was a boyhood friend of Bing who is mentioned by name in the book THE STORY OF BING CROSBY, written by Bing's brother, Ted Crosby. These references can be found on pages 75, 77 through 81, and 86. Because of his weekly radio show, CROSBY ON RECORD, Arne Fogel was contacted by Mrs. Lillian Crabbe Hanson, wife of Dirk Crabbe, and she subsequently sent Arne a xerox copy of a letter Bing sent to her late husband. When Arne mentioned it to me, I thought it was a great Crosby "find" that ought to be reproduced in its entirety and shared with the membership.

Needless to say, because of its age and because Bing himself wrote every line, this letter is of interest to Crosby collectors on many levels. As I have mentioned in my previous articles on Crosby correspondence, any handwritten note from Bing

for a week before going to Ines Co, Oakland etc which territory will consume about 10 weeks.

Received a copy of the Chronicle containing a clipping relating to our work. I expect a number of the Carnefes up there thought it was applesauce, but it is all quite true. We have been very fortunate and are situated now in an envious position which should make us some real dough. At any rate I am sufficiently satisfied with this locality to stay here as long as I'm getting groceries and a flop and if I ever return to Spokane it will be merely for a visit. People up there have no conception of the opportunities present down here, both commercial and recreational. Long Beach has only 200,000 people but it makes Spokane look like Zekon. Of course the larger towns are even more wonderful.

should be considered rare, especially those sent to anyone outside of his own family circle. I would guess that after he became famous he didn't sit down and handwrite many four-page letters just to shoot the breeze. As Arne pointed out to me, you can already hear many Crosbyisms (speech patterns, choice of words, etc.) that later became familiar as the unique Crosby style. And, of course, the Crosby wit is much in evidence as he kids about his various friends and particularly in his description of his Tia Juana excursion. As a historical document it is valuable because in it Bing chronicles part of his first important vaudeville tour--a first step in his rise to show business stardom. Our only regret is that he didn't go into more detail in this area. However, we do share his enthusiasm for the California lifestyle

I have seen Hoylett Smith several times at the Ambassador. The next time I am in L.A. were going to get together and do things. He certainly plays classy looking twists.

While in San Diego I ran into Pete and Ed Smith (Kappa Sig from W.S.C.) and of course we must go to Tia Juana and get stiff. Am enclosing a picture taken in the Holy City. We had just come from the Foreign Club where I won some dough. Hence the happy grin. While down there we stayed with Jay at the Beach and we didnt miss a thing.

Was quite surprised to learn that Wink and Alice are still chilly and that Betty and Ray Johnson are likewise afflicted. Understand that the Band might go to Frisco in which event I shall probably see them there. I hope so.

and the supposedly easy money to be made by musicians down there.

Except for the last page, the copies made of the original letter (sent first to Arne and then to me) all seemed to be cut off between the letterhead and the first line of writing. This may be because the original, due to its age, may now be in this condition, also. I have restored the letterheads to these pages but unfortunately cannot restore the dateline of page one, which has been completely eliminated except for the bottom half of a word that appears to be "Sunday." This, of course, makes dating the letter difficult and a little research was necessary to place it in its proper time frame. Of some help was a date (not in Bing's hand) of Feb. 1927 present on the first page of Mrs. Hanson's original just below and to the right of

There are certainly plenty of filthy bands around L.A. Jone dont mean a thing. Rythm and heat are the only requisites together with novel arrangements. There are so dam many hot Sax-men down here that it dont seem peculiar. All the good men make plenty dough. Anywhere from 85 to 150 per week and the cafe jobs are a snap.

Well Dirk I fear this letter is getting a bit lengthy and tiresome so will cease. Drop me a line soon and give me all the dirt on the boys & girls. Say hello to the gang.

Your friend

Bing

1307 - N. Coronado.
L.A.

the word "Sunday." I left it off because it wasn't part of Bing's original letter and because it confuses the issue of when the letter was actually written. I'm going on the assumption that it was added at a much later date as a reference to when it was received by Dirk Crabbe. However, if the month is correct (and I believe it is) then I question the year and believe it should have been correctly remembered being a full year earlier, meaning the notation should have been Feb. 1926! For the sake of completeness, let's look at the evidence for both years.

Actually, it's fairly easy to discount it as being written in 1927 because of all Bing's references to being in the state of California at the time. We know Bing left California in the fall of 1926 after signing with the Whiteman orchestra. He

and Al Rinker visited Spokane for a week in late November 1926 en route to joining Whiteman in Chicago in December of 1926. The first month of 1927 saw Bing traveling east with Whiteman, finally arriving in New York City in February of 1927, where the band remained for several months performing, making records, and working in the Broadway musical LUCKY. In fact, Bing never returned to California until June of 1929, when the entire Whiteman aggregation journeyed there for their first attempt at making THE KING OF JAZZ. So, let's eliminate 1927 as being highly improbable (Dirk Crabbe's notation notwithstanding) and look at the evidence which points to 1926 as more likely the year of origin.

Descriptions in the various Crosby biographies of Bing's vaudeville tour around California of the FANCHON & MARCO circuit in late 1925 and early 1926 match almost exactly the itinerary Bing sets forth in the second paragraph of his letter. If Bing in fact made these tour stops in precisely the order he indicates, then we can use the date on the Loew's Warfield program to date this letter exactly! The perpetual calendar in my WORLD ALMANAC was helpful in this respect. This excerpt covers all the dates being discussed in this article.

1925

SEPTEMBER						
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1926

JANUARY						
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1927

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If each theater engagement started on a Saturday as it did in San Francisco and lasted a week, then counting back a week each for Los Angeles and San Bernadino, the Santa Ana engagement would have started on Saturday, January 23, 1926. Since Bing says in his letter that he arrived there the day before, this means the letter must have been written on Sunday, January 24, 1926. This Sunday dating also dovetails very neatly with the "Sunday" written on page one of the letter. If it was mailed the next working day and delivered to Dirk in Spokane a week later, we are at Feb. 1926, which is the date I suggested as the correct delivery date earlier on in this article. Well, that's my theory on when this letter was written. I'd be interested to hear any others.

I'm also including a typed transcription of the letter as a guide to deciphering Bing's handwriting. I must admit that I am at a loss myself to explain a few of the references Bing makes, particularly those about "showcases" on page one and what looks like "twists" on page three. I do know that the "Chronicle" mentioned refers to the SPOKANE CHRONICLE, which was that city's afternoon paper at the time and periodically carried short articles about the hometown lads' show business activities. Such updates, no doubt, were provided by members of the Crosby family. Tekoa is a small town south of Spokane, which also happened to be Al Rinker's birthplace. Don't construe the "Band" reference in the sixth paragraph as pertaining to the Whiteman Orchestra. Remember, Bing didn't begin touring with that organization until December of 1926. Instead, I believe Bing is refering to a band which had Wink and Ray as members and who were coincidentally appearing around southern California at the same time Crosby and Rinker were. There is only one noticeable spelling error on Bing's part, and ironically it's the word "Rythm" on page four. One suspects he quickly learned the proper spelling when he became a member of Paul Whiteman's Rhythm Boys a year or so later.

Sunday

Dear Dirk-:

How's everything and have you watered any showcases of late? Received a letter from Walter the other day and he tells me that you and the little Anderson girl are quite thick. I expect you will be pulling off that marrying business before long. Good groceries at their hut anyhow so you're not so dumb at that.

We came in here from Long Beach yesterday and this is a pretty little town of about 75,000 souls. Long Beach is the niftiest town I was ever in. Swell golf courses, good bathing and beauteous gals. I was indeed sorry to leave. We play San Bernardino and then go into L. A. for a week before going to Frisco, Oakland, etc which territory will consume about 10 weeks.

Received a copy of the Chronicle containing a clipping relating to our work. I expect a number of the cornfeds up there thought it was applesauce, but it is all quite true. We have been very fortunate and are situated now in an envious position which should make us some real dough. At any rate I am sufficiently satisfied with this locality to stay here as long as I'm getting groceries and a flop and if I ever return to Spokane it will be merely for a visit. People up there have no conception of the opportunities present down here, both commercial and recreational. Long Beach has only 100,000 people but it makes Spokane look like Tekoa. Of course the larger towns are even more wonderful.

I have seen Hazlett Smith several times at the Ambassador. The next time I'm in L. A. we're going to get together and do things. He certainly plays classy looking twists.

While in San Diego I ran into Pete and Ed Smith (Kappa Sig from W.S.U.) and of course we must go to Tia Juana and get stiff. Am enclosing a portrait taken in the Holy City. We had just come from the Foreign Club where I won some dough. Hence the happy grin. While down there (San Diego) we stayed with Jay at the Beach and we didn't miss a thing.

Was quite surprised to learn that Wink and Alice are still clubby and that Betty and Ray Johnson are likewise afflicted. Understand that the Band might go to Frisco in which count I shall probably see them there. I hope so.

There are certainly plenty of filthy bands around L.A. Tone don't mean a thing. Rythm and heat are the only requisites together with novel arrangements. There are so damn many hot sax-men down here that it isn't even peculiar. All the good men make plenty dough. Anywhere from 85 to 150 per week and the cafe jobs are a snap.

Well Dirk I fear this letter is getting a bit lengthy and tiresome so will cease. Drop me a line soon and give me all the dirt on the boys & girls. Say hello to the gang.

Your Friend
Bing

1307- N. Coronado
L.A.

I share a similar fear that this article may be getting a bit lengthy and tiresome, so I will end it by saying I hope you all share my excitement in finding that such an early Crosby artifact is still in existence, and I want to thank Arne Fogel and Mrs. Lillian Crabbe Hanson again for allowing me to share it with you.

Australian Report by David B. Currington

It will always be a deep regret of mine, and I guess of all the Australian Bingers, that Bing died just one month before he was scheduled for a concert tour here. Had Bing lived to make that tour, the Australian record scene might be a bit more frenetic than it is now.

Not that we are lacking in enthusiastic collectors; it's just that had Bing appeared in concert the prospect of commercial success of his record releases would have been evident, and this enthusiasm may have spread to those who could make money from it--the record producers.

As it is, Bing here seems not to be a commercial prospect and is virtually ignored by the record companies.

The lack of recent LP releases is having its effect on the second-hand market. Not so long back I had the opportunity of buying the following, mostly worn, LPs from a dealer at the quoted prices:

SONGS OF CHRISTMAS (with Sinatra)	$A60
AMERICA, I HEAR YOU SINGING	60
HOLIDAY IN EUROPE	55
MAN WITHOUT A COUNTRY	150
OLD MASTERS (Triple Festival set)	150

Needless to say, to my knowledge these records remain in the back of the shop.

Despite the commercial lethargy, surprise albums do occasionally emerge. COUNTRY CROSBY (AX 701369) is our most recent example. Released by "Axis" earlier this year, at $6 it is a real collectors' treasure with 14 tracks comprising: I'm An Old Cowhand; Boots and Saddle; Twilight on the Trail; Empty Saddles; Roundup Lullaby; Silver on the Sage; When the Bloom Is on the Sage; Mexicali Rose; Along the Santa Fe Trail; Tumbling Tumbleweeds; The Singing Hills; Cool Water; You Are My Sunshine; Deep in the Heart of Texas.

The now well-publicised BING CROSBY: GOLDEN YEARS IN DIGITAL STEREO 1927-1934 ("ABC" L 38560) of a couple of years back was a real boon to the Crosby collector and a great technological breakthrough in transfering 78 r.p.m. discs to LP to produce a quality previously not attainable. Robert Parker has won great critical acclaim in producing this album (and other non-Bing albums in the series) wherein he has brought out from the old 78 grooves a richness and depth of sound hitherto untapped. This marvelous album has been further improved by the UK "BBC" compact disc release.

Going back some years the Australian "Verve" release of BING SINGS WHILST BREGMAN SWINGS became a collector's item due to several alternate takes appearing only on this album.

Even further back in the days of 78 r.p.m, ANGELS OF MERCY was apparently only released in Australia. Also, through the efforts of some enterprising Australians, Bing's 1967 recordings of STEP TO THE REAR and WHAT DO WE DO WITH THE WORLD appeared on a 45 r.p.m. single. Unfortunately, LIVE A LITTLE AND DON'T LET A GOOD THING GET AWAY from the same recording session remain unissued.

It seems that we have had our moments of glory, but perhaps the halcyon years came not from the record companies but from a private Australian collector in the form of the "Crosbyana" LP releases. This series, produced in limited batches of 99 (and well-overdue by popular demand for re-release) embraced all of Bing's movie soundtrack songs in the GOING HOLLYWOOD releases; released rare material and previously unissued takes in the SHH BING! set; and covered glaring gaps in the commercial LP transfers of many 78s with JUST A LITTLE LOVIN', Volumes 1 and 2. The "Crosbyana" albums remain very much unique.

Sadly, our past is all too easily documented, but what of the future?

It is evident that the U. K. is an inspiration to both Australia and the U.S. regarding the current Crosby scene. From what I hear on the grapevine, the scene is set there for a great Bing revival, but their efforts are being thwarted by legal entanglements. Shame, isn't it? With many of the top artists (Louis, Sinatra, Presley, Cole) we are seeing entire albums of alternate takes issued. As far as Bing goes, nothing like this has happened. And to think that the old Decca vaults must have hundreds of such takes available!

The Ford Road Show

Featuring BING CROSBY

By Russ Rullman & Larry Kiner

Bing Crosby's radio shows not only spanned the longest time period of any singer around--some 30 years--but also held the record for variety in program length. They included:

1932--CBS sustaining: 15 minutes
1932--CREMO CIGARS: 15 minutes
1933--CHESTERFIELD: 15 minutes
1934-35--WOODBURY SOAP: 30 minutes
1936-46--KRAFT MUSIC HALL: 60 & 30 minutes
1946-49--PHILCO: 30 minutes
1949-52--CHESTERFIELD: 30 minutes
1952-54--GENERAL ELECTRIC: 30 minutes
1954-56--THE BING CROSBY SHOW: 15 minutes
1957-58--THE FORD ROAD SHOW: 5 minutes
1960-62--CROSBY-CLOONEY SHOW: 20 minutes

Wait a minute! You say. "The Ford Road Show"--a CBS network radio show--only 5 minutes long? That's right. A neat little package which in only 5 minutes included an opening theme, one or two songs by Mr. Crosby, commercials by Ken Carpenter, closing theme, and on occasion even a guest aboard! But look one over yourself. Here's a typical script from the series:

BING CROSBY FORD ROAD SHOW
CBS RADIO NETWORK, Feb. 2, 1958

KEN: The Ford Road Show, starring Bing Crosby!
MUSIC: Theme up and under
BING AND CHORUS (Singing): You're ahead in a Ford all the way...
MUSIC: Chorus humming under
KEN: Brought to you by Ford...Your lowest priced ticket to a fine-car world.
MUSIC: Theme up to finish
BING: I join Buddy Cole and the group now in a nice old standard entitled "You Took Advantage of Me"...one of Rodgers and Hart's very best.
MUSIC: "You Took Advantage of Me" (Crosby & Cole)
KEN: Bing, would you believe me if I told you Henry Wadsworth Longfellow wrote a poem about the extra worth that's built into the new 1958 Ford?
BING: Nope.
KEN: Well, you skeptic.
BING: (Laughs) Well, that sounds farfetched to me. I - I don't doubt that old H. W. would have written an ode to the '58 Fords had they come to his ken.
KEN: Well, let's put it this way, Bing. Ken's come to his Longfellow.
BING: Good boy.
KEN: Well, here it is, "The Village-Fordsmith" (Recites) Quote:

Under a spreading chestnut tree
Stands Ford for '58.
It's power packed and good to see,
It took Ford genius to create
This Ford for '58.

And workers, when the day runs out,
Stop by their Ford Dealer's door,
Test-drive the Ford, find out about
How Ford is sure worth more.
Worth more when bought and while it's run
And when you're selling one.

Ford Interceptor V-8's new,
And Cruise-O-Matic Drive.
This team can do a job for you,
They'll make your gas bills dive.
So drive a Ford and save some dough,
No low-priced car is priced so low!

MUSIC: "Rain" (Crosby & Cole)
BING: Au revoir and thank you so much.
MUSIC: Theme--chorus humming--up and under
KEN: The Ford Road Show, starring Bing Crosby with Buddy Cole's music, has been brought to you by Ford!...Your lowest priced ticket to a fine-car world.
MUSIC: Theme up and under
CHORUS: (Singing) You're ahead in a Ford all the way...
MUSIC: Theme out
KEN: Listen for the other Ford Road Shows with the World News Round-up, Rosemary Clooney, Arthur Godfrey, and Edward R. Murrow.
MUSIC: Theme up to fill

Of course, these were not live programs but were produced by the magic of broadcast tape clipped and tailored to fit the format by Bing's favorite editor, Murdo McKenzie. The working cast

also included Bill Morrow, who wrote the scripts and produced the show; and the ubiquitous Ken Carpenter, who was commercial announcer and straight man for Bing.

The music was provided by Buddy Cole and his trio, the biggest little combo on the air: Buddy at the piano and electric organ; Vince Terry on strings (guitar, banjo, etc.); Don Whittaker on bass; and Nick Fatool on drums and sound effects. Taping sessions were held everywhere--at the CBS studios or in one of Bing's homes. Various pieces of the show were often taped separately and were then assembled by McKenzie as needed.

As you can see from the script, Ford Road Shows were not confined to Bing exclusively. The advertising technique, devised by the ad agency J. Walter Thompson, was to keep Ford cars in front of the public by radio "saturation." Thus, five-minute segments were sponsored for news and commentary as well as for entertainment. Rosie Clooney's Road Shows also employed Buddy Cole & Co., which later led to a merger of Bing and Rosie's shows, the Crosby-Clooney programs of 1960-62. The 5-minute programs were scattered through the program day, five days a week. Interestingly enough, Bing's program was aired on CBS twice on Sunday, then M-W-F and on alternate weeks, T-Th-Sat.

We believe that 286 of these little gems were produced for the series, which started Monday, September 2, 1957 and ended Sunday, August 31, 1958. And here, for the first time in any Crosby club publication, is a nearly-complete list of the Ford Road show programs:

1. Monday, 2 Sept. 57. IT HAPPENED IN MONTEREY.
2. Wednesday, 4 Sept. 57. WAITING FOR THE EVENING MAIL.
3. Friday, 6 Sept. 57. OLD CAPE COD.
4. Saturday, 7 Sept. 57. TOO MARVELOUS FOR WORDS.
5. Sunday, 8 Sept. 57. ALABAMY BOUND.
6. Sunday, 8 Sept. 57. IN A LITTLE SPANISH TOWN.
7. Tuesday, 10 Sept. 57. DARK MOON
8. Thursday, 12 Sept. 57. GET ME TO THE CHURCH ON TIME.
9. Saturday, 14 Sept. 57. DON'T GET AROUND MUCH ANY MORE
10. Sunday, 15 Sept. 57. LULLABY OF BROADWAY.
11. Sunday, 15 Sept. 57. IT'S ALMOST LIKE BEING IN LOVE.
12. Monday, 16 Sept. 57. DON'T BLAME ME.
13. Wednesday, 18 Sept. 57. HOW ABOUT YOU; I FEEL A SONG COMING ON.
14. Friday, 20 Sept. 57. WHAT IS THERE TO SAY.
15. Saturday, 21 Sept. 57. FLORES NEGRAS.
16. Sunday, 22 Sept. 57. HOW AM I TO KNOW.
17. Sunday, 22 Sept. 57. A NEW SUN IN THE SKY; THOU SWELL.
18. Tuesday, 24 Sept. 57. MY BLUE HEAVEN; BABY ME (parody).
19. Thursday, 26 Sept. 57. WITH ALL MY HEART; I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME.
20. Saturday, 28 Sept. 57. OLD CAPE COD; ROW, ROW ROW (parody).
21. Sunday, 29 Sept. 57. IT HAPPENED IN MONTEREY.
22. Sunday, 29 Sept. 57. IT'S NOT FOR ME TO SAY; KEEP IT GAY.
23. Monday, 30 Sept. 57. CHINATOWN, MY CHINATOWN; WE'RE IN THE MONEY.
24. Wednesday, 2 Oct. 57. THEN I'LL BE HAPPY; WHEN THE SAINTS GO MARCHING IN (parody).
25. Friday, 4 Oct. 57. DON'T GET AROUND MUCH ANYMORE; THIS CAN'T BE LOVE.
26. Saturday, 5 Oct. 57. TRY A LITTLE TENDERNESS.
27. Sunday, 6 Oct. 57. DARK MOON; BETWEEN THE DEVIL AND THE DEEP BLUE SEA.
28. Sunday, 6 Oct. 57. SO RARE; HEARTACHES (parody).
29. Tuesday, 8 Oct. 57. I GUESS I'LL HAVE TO CHANGE MY PLANS; LITTLE GIRL (parody).
30. Thursday, 10 Oct. 57. LITTLE MAN, YOU'VE HAD A BUSY DAY; DEAR OLD DONEGAL (parody).
31. Saturday, 12 Oct. 57. WITH ALL MY HEART; HOW ABOUT YOU.
32. Sunday, 13 Oct. 57. SOLAMENTE UNA VEZ.
33. Sunday, 13 Oct. 57. YOU TURNED THE TABLES ON ME; PUT IT THERE, PAL (parody).
34. Monday, 14 Oct. 57. IT'S ALMOST LIKE BEING IN LOVE; YOU DO SOMETHING TO ME.
35. Wednesday, 16 Oct. 57. SO RARE; BETWEEN 18th AND 19th ON CHESTNUT STREET (parody).
36. Friday, 18 Oct. 57. TOO MARVELOUS FOR WORDS.
37. Saturday, 19 Oct. 57. GET ME TO THE CHURCH ON TIME; BETWEEN 18th AND 19th ON CHESTNUT STREET (parody).
38. Sunday, 20 Oct. 57. IT'S NOT FOR ME TO SAY; KEEP IT GAY.
39. Sunday, 20 Oct. 57. OLD CAPE COD.
40. Tuesday, 22 Oct. 57. AVALON; THOU SWELL.
41. Thursday, 24 Oct. 57. LULLABY OF BROADWAY.
42. Saturday, 26 Oct. 57. DARK MOON; WE'RE IN THE MONEY.
43. Sunday, 27 Oct. 57. DON'T GET AROUND MUCH ANYMORE; AIN'T MISBEHAVIN'.
44. Sunday, 27 Oct. 57. IT HAPPENED IN MONTEREY; THE OLD PIANO BLUES (parody).
45. Monday, 28 Oct. 57. AVALON; THOU SWELL.
46. Wednesday, 30 Oct. 57. I'VE GOT MY LOVE TO KEEP ME WARM.
47. Friday, 1 Nov. 57. SO RARE; AROUND THE WORLD IN EIGHTY DAYS (parody).
48. Saturday, 2 Nov. 57. I'VE GOT A CRUSH ON YOU; AROUND THE WORLD IN EIGHTY DAYS (parody).

49. Sunday, 3 Nov. 57. ALL THE WAY; ALONG THE NAVAJO TRAIL (parody).
50. Sunday, 3 Nov. 57. IF I COULD BE WITH YOU ONE HOUR TONIGHT.
51. Tuesday, 5 Nov. 57. I LET A SONG GO OUT OF MY HEART.
52. Thursday, 7 Nov. 57. WITH ALL MY HEART; KEEP IT GAY.
53. Saturday, 9 Nov. 57. DON'T BLAME ME.
54. Sunday, 10 Nov. 57. AT SUNDOWN; ALONG THE NAVAJO TRAIL (parody).
55. Sunday, 10 Nov. 57. MANHATTAN.
56. Monday, 11 Nov. 57. DO NOTHIN' TILL YOU HEAR FROM ME.
57. Wednesday, 13 Nov. 57. TAMMY.
58. Friday, 15 Nov. 57. CHANCES ARE.
59. Saturday, 16 Nov. 57. OLD CAPE COD.
60. Sunday, 17 Nov. 57. HOW ABOUT YOU; AIN'T MISBEHAVIN'.
61. Sunday, 17 Nov. 57. MY, HOW THE TIME GOES BY.
62. Tuesday, 19 Nov. 57. ALL THE WAY.
63. Thursday, 21 Nov. 57. I'LL REMEMBER TODAY; BICYLE BUILT FOR TWO (parody).
64. Saturday, 23 Nov. 57. MY, HOW THE TIME GOES BY.
65. Sunday, 24 Nov. 57. TAMMY.
66. Sunday, 24 Nov. 57. BETWEEN THE DEVIL AND THE DEEP BLUE SEA; DARK MOON.
67. Monday, 25 Nov. 57. A NEW SUN IN THE SKY; THIS CAN'T BE LOVE.
68. Wednesday, 27 Nov. 57. RAIN; AS TIME GOES BY (parody).
69. Friday, 29 Nov. 57. IT'S ALMOST LIKE BEING IN LOVE; HONEYSUCKLE ROSE.
70. Saturday, 30 Nov. 57. CHANCES ARE.
71. Sunday, 1 Dec. 57. YOU TURNED THE TABLES ON ME; AS TIME GOES BY (parody).
72. Sunday, 1 Dec. 57. I'LL REMEMBER TODAY.
73. Tuesday, 3 Dec. 57. IT HAPPENED IN MONTEREY.
74. Thursday, 5 Dec. 57. HOW ABOUT YOU; YOU DO SOMETHING TO ME.
75. Saturday, 7 Dec. 57. WAITIN' FOR THE EVENIN' MAIL.
76. Sunday, 8 Dec. 57. SO RARE; WHEN YOU WERE SWEET SIXTEEN (parody).
77. Sunday, 8 Dec. 57. TAMMY.
78. Monday, 9 Dec. 57. I FEEL A SONG COMING ON; RED RIVER VALLEY (parody); I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME.
79. Wednesday, 11 Dec. 57. I LET A SONG GO OUT OF MY HEART.
80. Friday, 13 Dec. 57. IT'S ALMOST LIKE BEING IN LOVE; I SEE YOUR FACE BEFORE ME.
81. Saturday, 14 Dec. 57. CHANCES ARE.
82. Sunday, 15 Dec. 57. AT SUNDOWN.
83. Sunday, 15 Dec. 57. DO NOTHIN' TILL YOU HEAR FROM ME.
84. Tuesday, 17 Dec. 57. RAIN; NOBODY'S DARLIN' BUT MINE (parody).
85. Thursday, 19 Dec. 57. MY HOW THE TIME GOES BY.
86. Saturday, 21 Dec. 57. JUST YOU, JUST ME; DON'T GET AROUND MUCH ANYMORE.
87. Sunday, 22 Dec. 57. ALL THE WAY.
88. Sunday, 22 Dec. 57. TAMMY; SOMEDAY YOU'LL WANT ME TO WANT YOU (parody).
89. Monday, 23 Dec. 57. BUTTON UP YOUR OVERCOAT; I WANT TO BE HAPPY.
90. Wednesday, 25 Dec. 57. COUNT YOUR BLESSINGS.
91. Friday, 27 Dec. 57. I'LL REMEMBER TODAY; FUNICULI, FUNICULA (parody).
92. Saturday, 28 Dec. 57. WITH ALL MY HEART; BETWEEN THE DEVIL AND THE DEEP BLUE SEA.
93. Sunday, 29 Dec. 57. CHANCES ARE.
94. Sunday, 29 Dec. 57. RAIN.
95. Tuesday, 31 Dec. 57. LULLABY OF BROADWAY.
96. Thursday, 2 Jan. 58. I LET A SONG GO OUT OF MY HEART.
97. Saturday, 4 Jan. 58. IT'S ALMOST LIKE BEING IN LOVE; YOU TOOK ADVANTAGE OF ME.
98. Sunday, 5 Jan. 58. ALL THE WAY.
99. Sunday, 5 Jan. 58. I FEEL A SONG COMING ON;
100. Monday, 6 Jan. 58. SO RARE.
101. Wednesday, 8 Jan. 58. TAMMY.
102. Friday, 10 Jan. 58. MY HOW THE TIME GOES BY.
103. Saturday, 11 Jan. 58. DO NOTHIN' TILL YOU HEAR FROM ME.
104. Sunday, 12 Jan. 58. THEN I'LL BE HAPPY; HEARTACHES (parody).
105. Sunday, 12 Jan. 58. HOW ABOUT YOU. AIN'T MISBEHAVIN'.
106. Tuesday, 14 Jan. 58. I'LL REMEMBER TODAY; THIS CAN'T BE LOVE.
107. Thursday, 16 Jan. 58. IF I COULD BE WITH YOU ONE HOUR TONIGHT; AS TIME GOES BY (parody).
108. Saturday, 18 Jan. 58. IT'S ALMOST LIKE BEING IN LOVE; HONEYSUCKLE ROSE.
109. Sunday, 19 Jan. 58. HOW ABOUT YOU; AIN'T MISBEHAVIN'.
110. Sunday, 19 Jan. 58. CHANCES ARE.
111. Monday, 20 Jan. 58. GET ME TO THE CHURCH ON TIME; BETWEEN 18th AND 19th ON CHESTNUT STREET (parody).
112. Wednesday, 22 Jan. 58. IT'S NOT FOR ME TO SAY; I WANT TO BE HAPPY.
113. Friday, 24 Jan. 58. PLEASE DON'T TALK ABOUT ME WHEN I'M GONE; YOU DO SOMETHING TO ME.
114. Saturday, 25 Jan. 58. WHAT IS THERE TO SAY?
115. Sunday, 26 Jan. 58. MANHATTAN.
116. Sunday, 26 Jan. 58. I'LL REMEMBER TODAY; BETWEEN 18th AND 19th ON CHESTNUT STREET (parody).
117. Tuesday, 28 Jan. 58. THEN I'LL BE HAPPY; HEARTACHES (parody).
118. Thursday, 30 Jan. 58. AT SUNDOWN.
119. Saturday, 1 Feb. 58. IN A LITTLE SPANISH TOWN (parody).
120. Sunday, 2 Feb. 58. YOU TURNED THE TABLES ON ME.
121. Sunday, 2 Feb. 58. YOU TOOK ADVANTAGE OF ME; RAIN.

122. Monday, 3 Feb. 58. I'VE GOT MY LOVE TO KEEP ME WARM.
123. Wednesday, 5 Feb. 58. MY HOW THE TIME GOES BY; BETWEEN THE DEVIL AND THE DEEP BLUE SEA.
124. Friday, 7 Feb. 58. CRAZY RHYTHM.
125. Saturday, 8 Feb. 58. TAMMY.
126. Sunday, 9 Feb. 58. TOO MARVELOUS FOR WORDS.
127. Sunday, 9 Feb. 58. PLEASE DON'T TALK ABOUT ME WHEN I'M GONE; AIN'T MISBEHAVIN'.
128. Tuesday, 11 Feb. 58. JUST YOU, JUST ME; HOW AM I TO KNOW.
129. Thursday, 13 Feb. 58. MY FUNNY VALENTINE; DANCE, BALLERINA, DANCE (parody); AVALON.
130. Saturday, 15 Feb. 58. ALL THE WAY.
131. Sunday, 16 Feb. 58. CHANCES ARE.
132. Sunday, 16 Feb. 58. I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME; I'LL REMEMBER TODAY.
133. Monday, 17 Feb. 58. RAIN; NOBODY'S DARLIN' BUT MINE (parody).
134. Wednesday, 19 Feb. 58. MY HOW THE TIME GOES BY.
135. Friday, 21 Feb. 58. JUST YOU, JUST ME; DON'T GET AROUND MUCH ANYMORE.
136. Saturday, 22 Feb. 58. IT HAPPENED IN MONTEREY; BICYCLE BUILT FOR TWO (parody).
137. Sunday, 23 Feb. 58. TAMMY; SOMEDAY YOU'LL WANT ME TO WANT YOU (parody).
138. Sunday, 23 Feb. 58. MY BLUE HEAVEN; NOBODY'S DARLIN' BUT MINE (parody).
139. Tuesday, 25 Feb. 58. AVALON TOWN; I LET A SONG GO OUT OF MY HEART.
140. Thursday, 27 Feb. 58. 'WAY DOWN YONDER IN NEW ORLEANS; CRAZY RHYTHM.
141. Saturday, 1 March 58. LOVE ME OR LEAVE ME.
142. Sunday, 2 March 58. LULLABY OF BROADWAY; GOLD DIGGERS SONG (WE'RE IN THE MONEY).
143. Sunday, 2 March 58. IF I COULD BE WITH YOU ONE HOUR TONIGHT.
144. Monday, 3 March 58. TRY A LITTLE TENDERNESS.
145. Wednesday, 5 March 58. YOU'LL NEVER KNOW.
146. Friday, 7 March 58. YOU'RE DRIVING ME CRAZY; CAROLINA IN THE MORNING.
147. Saturday, 8 March 58. I'LL REMEMBER TODAY; LITTLE GIRL (parody).
148. Sunday, 9 March 58. GYPSY IN MY SOUL.
149. Sunday, 9 March 58. JUST YOU, JUST ME; DON'T GET AROUND MUCH ANYMORE.
150. Tuesday, 11 March 58. I GUESS I'LL HAVE TO CHANGE MY PLANS.
151. Thursday, 13 March 58. ALL THE WAY.
152. Saturday, 15 March 58. IT'S NOT FOR ME TO SAY; I WANT TO BE HAPPY.
153. Sunday, 16 March 58. TRY A LITTLE TENDERNESS; LITTLE GIRL (parody).
154. Sunday, 16 March 58. KEEP IT GAY; HOW AM I TO KNOW.
155. Monday, 17 March 58. FLORES NEGRAS.
156. Wednesday, 19 March 58. ON THE ALAMO; DANCE BALLERINA, DANCE (parody); AVALON.
157. Friday, 21 March 58. I'VE GOT MY LOVE TO KEEP ME WARM.
158. Saturday, 22 March 58. IN A LITTLE SPANISH TOWN; HEARTACHES (parody).
159. Sunday, 23 March 58. DON'T BLAME ME.
160. Sunday, 23 March 58. I'VE GOT A CRUSH ON YOU; MY IDEAL.
161. Tuesday, 25 March 58. OH, LOOK AT ME NOW; PLEASE DON'T TALK ABOUT ME WHEN I'M GONE.
162. Thursday, 27 March 58. RAIN; OLD PIANO ROLL BLUES (parody).
163. Saturday, 29 March 58. THE LADY IS A TRAMP.
164. Sunday, 30 March 58. YOU DO SOMETHING TO ME; HOW ABOUT YOU.
165. Sunday, 30 March 58. YOU'LL NEVER KNOW.
166. Monday, 31 March 58. DON'T BLAME ME.
167. Wednesday, 2 April 58. GEORGIA ON MY MIND; CRAZY RHYTHM.
168. Friday, 4 April 58. I'LL REMEMBER TODAY; BETWEEN 18th AND 19th ON CHESTNUT STREET (parody).
169. Saturday, 5 April 58. LOVE ME OR LEAVE ME.
170. Sunday, 6 April 58. AT SUNDOWN; FUNICULI FUNICULA (parody).
171. Sunday, 6 April 58. I HEAR MUSIC; I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME.
172. Tuesday, 8 April 58. BREEZIN' ALONG WITH THE BREEZE.
173. Thursday, 10 April 58. YOU'RE THE TOP.
174. Saturday, 12 April 58. OH, LOOK AT ME NOW; YOU TOOK ADVANTAGE OF ME.
175. Sunday, 13 April 58. SUNDAY; BETWEEN THE DEVIL AND THE DEEP BLUE SEA.
176. Sunday, 13 April 58. MANHATTAN; LITTLE GIRL (parody).
177. Monday, 14 April 58. 'S WONDERFUL; I'M A FOOL TO CARE.
178. Wednesday, 16 April 58. WHAT IS THIS THING CALLED LOVE?; WHY DON'T YOU DO RIGHT? (parody).
179. Friday, 18 April 58. YOU'RE THE TOP.
180. Saturday, 19 April 58. ON THE ALAMO; DANCE BALLERINA, DANCE (parody); AVALON.
181. Sunday, 20 April 58. OH, LOOK AT ME NOW; YOU TOOK ADVANTAGE OF ME.
182. Sunday, 20 April 58. ALL THE TIME.
183. Tuesday, 22 April 58. AVALON TOWN.
184. Thursday, 24 April 58. THE LADY IS A TRAMP.
185. Saturday, 26 April 58. RAIN; THE OLD PIANO ROLL BLUES (parody).
186. Sunday, 27 April 58. WHAT IS THIS THING CALLED LOVE?; WHY DON'T YOU DO RIGHT? (parody).
187. Sunday, 27 April 58. ARRIVIDERCI ROMA.
188. Monday, 28 April 58. GYPSY IN MY SOUL.
189. Wednesday, 30 April 58. CRAZY RHYTHM; WHY DON'T YOU DO RIGHT? (parody).
190. Friday, 2 May 58. WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG; DOCTOR, LAWYER, INDIAN CHIEF (parody).
191. Saturday, 3 May 58. MAGIC MOMENTS.
192. Sunday, 4 May 58. ALL THE TIME; DOCTOR, LAWYER, INDIAN CHIEF (parody).

193. Sunday, 4 May 58. MANHATTAN.
194. Tuesday, 6 May 58. BREEZIN' ALONG WITH THE BREEZE.
195. Thursday, 8 May 58 (Guest: Rosemary Clooney). SOMETHING TO REMEMBER YOU BY (with Rosie).
196. Saturday, 10 May 58. LOVE ME OR LEAVE ME; DOCTOR, LAWYER, INDIAN CHIEF (parody).
197. Sunday, 11 May 58 (Guest: Rosemary Clooney). YOU'D BE SO NICE TO COME HOME TO (with Rosie).
198. Sunday, 11 May 58. CHURCH BELLS; FUNICULI FUNICULA (parody).
199. Monday, 12 May 58 (Guest: Rosemary Clooney). WILL YOU STILL BE MINE (with Rosie).
200. Wednesday, 14 May 58. ALL THE TIME; DOCTOR, LAWYER, INDIAN CHIEF (parody).
201. Friday, 16 May 58. CATCH A FALLING STAR; PAPA, WON'T YOU DANCE WITH ME (parody).
202. Saturday, 17 May 58. MAGIC MOMENTS.
203. Sunday, 18 May 58 (Guest: Rosemary Clooney). I MAY BE WRONG (with Rosie).
204. Sunday, 18 May 58. CHURCH BELLS. DANCE BALLERINA, DANCE (parody).
205. Tuesday, 20 May 58 (Guest: Rosemary Clooney). YOU'D BE SO NICE TO COME HOME TO (with Rosie).
206. Thursday, 22 May 58. WITCHCRAFT; FUNICULI FUNICULA (parody).
207. Saturday, 24 May 58. GIGI; AVALON.
208. Sunday, 25 May 58. CATCH A FALLING STAR; FUNICULI FUNICULA (parody).
209. Sunday, 25 May 58 (Guest: Rosemary Clooney). SOMETHING TO REMEMBER YOU BY (with Rosie).
210. Monday, 26 May 58. SURPRISE.
211. Wednesday, 28 May 58 (Guest: Rosemary Clooney). YOU'D BE SO NICE TO COME HOME TO (with Rosie).
212. Friday, 30 May 58. MAGIC MOMENTS; PAPA, WON'T YOU DANCE WITH ME? (parody).
213. Saturday, 31 May 58 (Guest: Rosemary Clooney). I MAY BE WRONG (with Rosie).
214. Sunday, 1 June 58 (Guest: Rosemary Clooney). SOMETHING TO REMEMBER YOU BY (with Rosie).
215. Sunday 1 June 58. CHURCH BELLS; DANCE BALLERINA, DANCE (parody).
216. Tuesday, 3 June 58 (Guest: Rosemary Clooney). WILL YOU STILL BE MINE (with Rosie).
217. Thursday, 5 June 58 (Guest: Rosemary Clooney). WE JUST COULDN'T SAY GOOD-BYE; IT JUST HAPPENED TO ME (both with Rosie).
218. Saturday, 7 June 58 (Guest: Rosemary Clooney). YOU'D BE SO NICE TO COME HOME TO (with Rosie).
219. Sunday, 8 June 58 (Guest: Rosemary Clooney). THEY CAN'T TAKE THAT AWAY FROM ME (with Rosie).
220. Sunday, 8 June 58. GIGI; I WANT TO BE HAPPY.
221. Monday, 9 June 58 (Guest: Rosemary Clooney). PEOPLE WILL SAY WE'RE IN LOVE; THE THINGS WE DID LAST SUMMER (parody) (both with Rosie).
222. Wednesday, 11 June 58 (Guest: Rosemary Clooney). WOULD YOU LIKE TO TAKE A WALK (with Rosie); AVALON.
223. Friday, 13 June 58. WITCHCRAFT; HEARTACHES (parody).
224. Saturday, 14 June 58 (Guest: Rosemary Clooney). SOMETHING TO REMEMBER YOU BY (with Rosie).
225. Sunday, 15 June 58. MAGIC MOMENTS; PAPA, WON'T YOU DANCE WITH ME? (parody).
226. Sunday, 15 June 58. SURPRISE.
227. Tuesday, 17 June 58. ALL THE TIME; WHY DON'T YOU DO RIGHT? (parody).
228. Thursday, 19 June 58 (Guest: Rosemary Clooney). THEY CAN'T TAKE THAT AWAY FROM ME (with Rosie).
229. Saturday, 21 June 58. LOVE ME OR LEAVE ME; DOCTOR, LAWYER, INDIAN CHIEF (parody).
230. Sunday, 22 June 58. CHURCH BELLS; LITTLE GIRL (parody).
231. Sunday, 22 June 58. WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG.
232. Monday, 23 June 58. GIGI; I WANT TO BE HAPPY.
233. Wednesday, 25 June 58 (Guest: Rosemary Clooney). WOULD YOU LIKE TO TAKE A WALK (with Rosie); AVALON.
234. Friday, 27 June 58 (Guest: Rosemary Clooney). THEY CAN'T TAKE THAT AWAY FROM ME (with Rosie).
235. Saturday, 28 June 58 (Guest: Rosemary Clooney). WE JUST COULDN'T SAY GOOD-BYE (with Rosie); IT JUST HAPPENED TO ME.
236. Sunday, 29 June 58 (Guest: Rosemary Clooney). WILL YOU STILL BE MINE (with Rosie).
237. Sunday, 29 June 58 (Guest: Rosemary Clooney). I MAY BE WRONG (with Rosie).
238. Tuesday, 1 July 58. SURPRISE; DANCE BALLERINA, DANCE (parody).
239. Thursday, 3 July 58. LOVE ME OR LEAVE ME; DOCTOR, LAWYER, INDIAN CHIEF (parody).
240. Saturday, 5 July 58 (Guest: Rosemary Clooney). WOULD YOU LIKE TO TAKE A WALK (with Rosie); AVALON.
241. Sunday, 6 July 58. ALL THE TIME; WHY DON'T YOU DO RIGHT? (parody).
242. Sunday, 6 July 58. CHURCH BELLS.
243. Monday, 7 July 58. FINE AND DANDY; 'DEED I DO.
244. Wednesday, 9 July 58. AT SUNDOWN; DOCTOR, LAWYER, INDIAN CHIEF (parody).
245. Friday, 11 July 58. YOU'LL NEVER KNOW; WHY DON'T YOU DO RIGHT? (parody).
246. Saturday, 12 July 58 (Guest: Rosemary Clooney). PEOPLE WILL SAY WE'RE IN LOVE (with Rosie).
247. Sunday, 13 July 58. WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG.
248. Sunday, 13 July 58. MAGIC MOMENTS; WHY DON'T YOU DO RIGHT? (parody).
249. Tuesday, 15 July 58. IF I COULD BE WITH YOU ONE HOUR TONIGHT; DOCTOR, LAWYER, INDIAN CHIEF (parody).
250. Thursday, 17 July 58 (Guest: Rosemary Clooney). I MAY BE WRONG (with Rosie).
251. Saturday, 19 July 58. WITCHCRAFT; LITTLE GIRL (parody).

252. Sunday, 20 July 58. FINE AND DANDY; 'DEED I DO.
253. Sunday, 20 July 58. SURPRISE.
254. Monday, 21 July 58. GIGI; 'S WONDERFUL.
255. Wednesday, 23 July 58. CHURCH BELLS.
256. Friday, 25 July 58. CATCH A FALLING STAR; DANCE BALLERINA, DANCE (parody).
257. Saturday, 26 July 58 (Guest: Rosemary Clooney). YOU'D BE SO NICE TO COME HOME TO (with Rosie).
258. Sunday, 27 July 58. MAGIC MOMENTS; WHY DON'T YOU DO RIGHT? (parody).
259. Sunday, 27 July 58. IF I COULD BE WITH YOU ONE HOUR TONIGHT; DOCTOR, LAWYER, INDIAN CHIEF (parody).
260. Tuesday, 29 July 58. I GET A KICK OUT OF YOU; BABY WON'T YOU PLEASE COME HOME (parody).
261. Thursday, 31 July 58. LOVE AND MARRIAGE; PAPA, WON'T YOU DANCE WITH ME? (parody).
262. Saturday, 2 Aug. 58. CHICAGO; I WANT TO BE HAPPY.
263. Sunday, 3 Aug. 58. SURPRISE.
264. Sunday, 3 Aug. 58. CHINATOWN, MY CHINATOWN; THE THINGS WE DID LAST SUMMER (parody).
265. Monday, 4 August 58. WITCHCRAFT; LITTLE GIRL (parody).
266. Wednesday, 6 Aug. 58. YOU'RE DRIVING ME CRAZY; ON THE ALAMO.
267. Friday, 8 August 58. CRAZY RHYTHM: HEARTACHES (parody).
268. Saturday, 9 Aug. 58. CATCH A FALLING STAR.
269. Sunday, 10 Aug. 58. THE NEARNESS OF YOU.
270. Sunday, 10 August 58. LOVE AND MARRIAGE; PAPA, WON'T YOU DANCE WITH ME? (parody).
271. Tuesday, 12 Aug. 58. CHINATOWN, MY CHINATOWN; THE THINGS WE DID LAST SUMMER (parody).
272. Thursday, 14 Aug. 58. I GET A KICK OUT OF YOU; BABY, WON'T YOU PLEASE COME HOME (parody).
273. Saturday, 16 Aug. 58. ANYONE CAN FALL IN LOVE; NICE WORK IF YOU CAN GET IT.
274. Sunday, 17 Aug. 58. MAGIC MOMENTS; WHY DON'T YOU DO RIGHT? (parody).
275. Sunday, 17 Aug. 58. ALABAMY BOUND; 'DEED I DO.
276. Monday, 18 Aug. 58. GIGI; PAPA, WON'T YOU DANCE WITH ME? (parody); AVALON.
277. Wednesday, 20 Aug. 58. CHICAGO; I WANT TO BE HAPPY.
278. Friday, 22 Aug. 58. CATCH A FALLING STAR.
279. Saturday, 23 Aug. 58. IF I COULD BE WITH YOU ONE HOUR TONIGHT; DOCTOR, LAWYER, INDIAN CHIEF (parody).
280. Sunday, 24 Aug. 58. CHURCH BELLS; BABY, WON'T YOU PLEASE COME HOME (parody).
281. Sunday, 24 Aug. 58. YOU'RE DRIVING ME CRAZY; ON THE ALAMO.
282. Tuesday, 26 Aug. 58. WHAT IS THIS THING CALLED LOVE?; BABY, WON'T YOU PLEASE COME HOME (parody).
283. Thursday, 28 Aug. 58. I'VE GOT MY LOVE TO KEEP ME WARM.
284. Saturday, 30 Aug. 58. GIGI; PAPA, WON'T YOU DANCE WITH ME? (parody); AVALON.
285. Sunday, 31 Aug. 58. IT HAPPENED IN MONTEREY; BABY, WON'T YOU PLEASE COME HOME (parody).
286. Sunday, 31 Aug. 58. SURPRISE.

END OF PROGRAM LIST

We will continue "The Ford Road Show, Featuring Bing Crosby" in the next issue of this journal. Included will be a complete song title list (with composers and lyricists) of all the songs that were sung on the show. Only in BINGANG!

DISCOGRAPHICAL UPDATE

By Bill Galletta

The following are stereo jukebox 45's:

Decca 7-34261--Adeste Fidelis/Silent Night

Decca 7-34262--Faith of Our Fathers/White Christmas

Decca 7-34263--Jingle Bells/I'll Be Home for Christmas

Decca 7-34264--Silver Bells/Santa Claus Is Comin' to Town

Decca 7-34265--Mele Kalikimaka/It's Beginning to Look Like Christmas

M.G.M. SB-26--Way Down Yonder in New Orleans/Muskrat Ramble

M.G.M. SB-27--Dardanella/Brother Bill

M.G.M. SB-28--The Preacher/Little Ol' Tune.

M.G.M. SB-29--Rocky Mountain Moon/Bye-Bye Blues

Here is a Decca promo EP that has not been previously listed: (No record number, matrices S-2034 and S-2035)--White Christmas/Silent Night/Jingle Bells/Silver Bells

WANTED

Bing Crosby's boxed 45 rpm "White Christmas" album. Will trade my copy of Bing's 50th Anniversary TV special, VHS or Beta (March 77). Also need copies of "My Life With...", by Carroll Carroll and "The Road to Hollywood," by Fred Reynolds.

JOE ONORATO
46 South Main Street
Northfield, VT 05663

BINGTHINGS.... Out of the Blue.....

by TIMOTHY A. MORGERETH

"YOU'LL NEVER GUESS WHO JUST WALKED IN..."

PART I

During the decision-making process as to what to include in *Bing Crosby: A Discography, Radio Program List and Filmography* and the planned *Bing Crosby: A Discography, Radio Program and Television Listing (1954-1977)*, I came across many items that I have accumulated over the years of research and collecting that just didn't seem to fit into the scheme of either volume. Starting in this issue of BINGANG, I will share some of the "left-over scraps" of my research for those of you who have an insatiable appetite for new and different "Bing-things." I hope that you enjoy these offerings over the issues to come, and I welcome any responses, comments, or inquiries.

The first two installments of this continuing series feature transcribed scripts for promotional interviews for "Here Comes the Groom" and "Mr. Music."

In the burgeoning days of non-network radio programming when "The Milkman Matinee" and "The Make-Believe Ballroom" were the most popular shows of their idiom, a new breed of announcer, patterned after Paul Whiteman, Jazzbo Collins, Martin Block and Stan the All Night Record Man made his appearance--the disc jockey. These d.j.'s, as they soon were to be known, in an effort to copy and seek the popularity of their renowned predecessors, devised many gimmicks to boost their Hooper ratings. The most often used of these "tricks" is the now beloved, "I'm glad that you enjoyed that record of 'Flat Foot Floogie' by Benny Goodman. I'll now play... oh, you'll never guess who just walked in the door, folks. It's Bing Crosby. Maybe he'll say a few words or sing a song..." Of course, Bing or friends wouldn't actually be there, but the ingenious d.j. would produce a disc and a script that would give the impression of an actual "live" interview.

The discs in my possession are ten inch shellac long playing albums. One side features a Paramount staff announcer interviewing his prospective guest as transcribed in the following script. The other side has only the voice of the guest, with silent pauses for the local d.j. to conduct his own "interview" with the guest star creating the illusion described in the above situation. So, without further ado, I give you Bing Crosby.

TRANSCRIBED INTERVIEW -- BING CROSBY

COMMENTATOR: Today (tonight) we have as our guest a man whose voice is as familiar as that of your closest friend. As a matter of fact, his easy-going, breezy style has endeared him to so many millions of people all over the world they actually think of him as a close friend. And since he needs no introduction, I'll get right to the point and say, welcome to our program...Mr. Bing Crosby.

BING: Thank you...thank you...that was a mighty nice introduction. Kinda makes me feel right neighborly, pal!

COMMENTATOR: Well, Bing, it's true. And you need no further proof of the way people feel about you than to hark back to all the congratulations you received last January.

BING: Oh, you mean that "Bingsday" routine, and my Twentieth Anniversary in show business and all that deal. Well, all I can say is, I was really overwhelmed...and very grateful, too, for all those wonderful telegrams, letters and cards. And if anybody's listening that I haven't gotten around to thanking...believe me, I want to thank you right now and say right here that I appreciated everything tremendously!

COMMENTATOR: Bing, I hear that Producer Frank Capra has really outdone himself with your latest picture "Here Comes the Groom."

BING: You know something? I kinda agree with you! Frank's got that "Capra touch" all right... he's famous for it and no matter who he's working with, they must end up by giving their best on the screen. We had lots of fun making "Here Comes the Groom"...and I think you'll find quite a lot of the fun ended up on the film, too!

COMMENTATOR: Elucidate, old chap...elucidate!

BING: Well, you know Alexis Smith...the beautiful gal. You've seen her a lot and you know what kind of lady she generally plays on the screen...

staid, prosaic society debutantes. Well...what would you say if I told you that Alexis and Jane Wyman stage a real "no-holds-barred" wrestling match in the picture!

COMMENTATOR: You're kidding!

BING: No - I'm not kidding! First I teach Alexis to wrestle...and then she and Janie get in a fight at a big wedding rehearsal...and I want to tell you, the battle's on! It's better than television!

COMMENTATOR: That I've got to see! What role does Jane Wyman play, Bing?

BING: Well...in the picture she plays a gal named "Emmadel Jones"...a very tasty dish...but stubborn as a mule! Boy, she's really something when she gets her neck bowed. I'm a newspaperman working for the "Boston Express"...and...well, I guess I'm kinda lackadaisical you know...keep puttin' it off about askin' Emmadel to marry me because the first thing you know, she's gotten herself engaged to Franchot Tone...40 million dollars worth of Boston society, this boy represents!

COMMENTATOR: Now Bing...we know you better than that! What rabbit do you pull out of the hat this time before you and Emmadel walk hand-in-hand into the fading sunset?

BING: Hmmm...lovely speech! This time it's two rabbits...a couple of French war orphans that I bring back from Paris with me. Really a great pair of kids...they're terrific!

COMMENTATOR: Did you actually discover the children who play these parts when you were over in Paris last year, Bing?

BING: No...no, I wish I could say I did, but Irving Asher, who is the associate producer of "Here Comes the Groom" found 'em both. One of them is a little gal named Beverly Washburn, and he found her right in Hollywood. But the little boy is actually a French kid. He's ten years old and his name is Jacky Gencel and he's about the brightest, cleverest little kid I've ever met in my life! These two come closer to stealing the picture than anybody I've ever worked with. You'll love them!

COMMENTATOR: You've got another young foreign player in that picture, too, haven't you? Seems to me I read about some young girl with a wonderful singing voice.

BING: Well, the girl you read about is Anna Maria Alberghetti...She's a little Italian gal. She's 14 years old, and she has probably the most sensational set of pipes to hit this country in a decade. She made her debut in Carnegie Hall last year and got terrific reviews from the critics. Paramount being on their toes as always, they signed this youngster and they've got some big plans for her in the future.

COMMENTATOR: Well, Bing, it sounds like "Here Comes the Groom" has the makings of a wonderful movie!

BING: I think you're going to like it very much. It's got lots of laughs...lots of dancing...lots of fun...and...

COMMENTATOR: And lots of songs, too, I hope.

BING: Oh yes...Paramount has dished up several tuneful ditties...like a song called "Cool, Cool, Cool of the Evening"...This is a very lively, peppy sort of a gang song whipped up by Johnny Mercer and Hoagy Carmichael. You've heard of those two boys I know...and then we've got some swell songs by Evans and Livingston. They're the boys who wrote "Buttons and Bows" and "Mona Lisa." One of the numbers they wrote is called "Bonne Nuit" and then they have another song called "Your Own Little House."

COMMENTATOR: Well, Bing, from the sound of things, all of are in for a musical and comedy treat!...but don't leave yet, because I've got one more question!

BING: Well, it's your microphone, what...what... what goes?

COMMENTATOR: Well, last year you made headlines when you were arrested in Paris for sleeping on the grass in a park...

BING: (Interrupts) Oh-oh...I know where you're leadin' up to...I feel it comin'. You want to know about my sartorial attire when trying to get a hotel room recently!

COMMENTATOR: That's right, Bing. How did you feel when that desk clerk in Vancouver gave you the heave-ho without recognizing you?

BING: Well, I'll tell you. Bill Morrow ...he's the fellow who works with me on the radio show... we'd gone up to do some fishin' up near Vancouver. I'll admit that we'd been out on the road a couple of weeks...been drivin' at night and one thing another and we were a couple of unshaven, unkempt disreputable looking characters...but it was the first time I'd ever gotten thrown out of a hotel even before I'd gotten in.

COMMENTATOR: Were you mad?

BING: Oh--wasn't mad! As a matter of fact, when he said they were full-up, I believed him, and Bill and I figured we'd hit for some other hotel. At that point, a gimlet-eyed bell-hop pierced my beard, and suddenly we were hurtled to our rooms! I guess there wouldn't have been any fuss at all, except for some reason I am never fully able to understand people who like to rib me about my clothes--my wardrobe!

COMMENTATOR: Well, Bing...you'd better take your blue-denim tuxedo along on your next trip...and meanwhile, thanks so much for being our guest today (tonight).

BING: It was my pleasure. Thanks. And goodbye.

COMMENTATOR: Goodbye, Bing Crosby. We'll be seeing you, Jane Wyman, Franchot Tone, Alexis Smith and all the others in Paramount's..."HERE COMES THE GROOM.

(Slightly edited for reprinting in BINGANG)

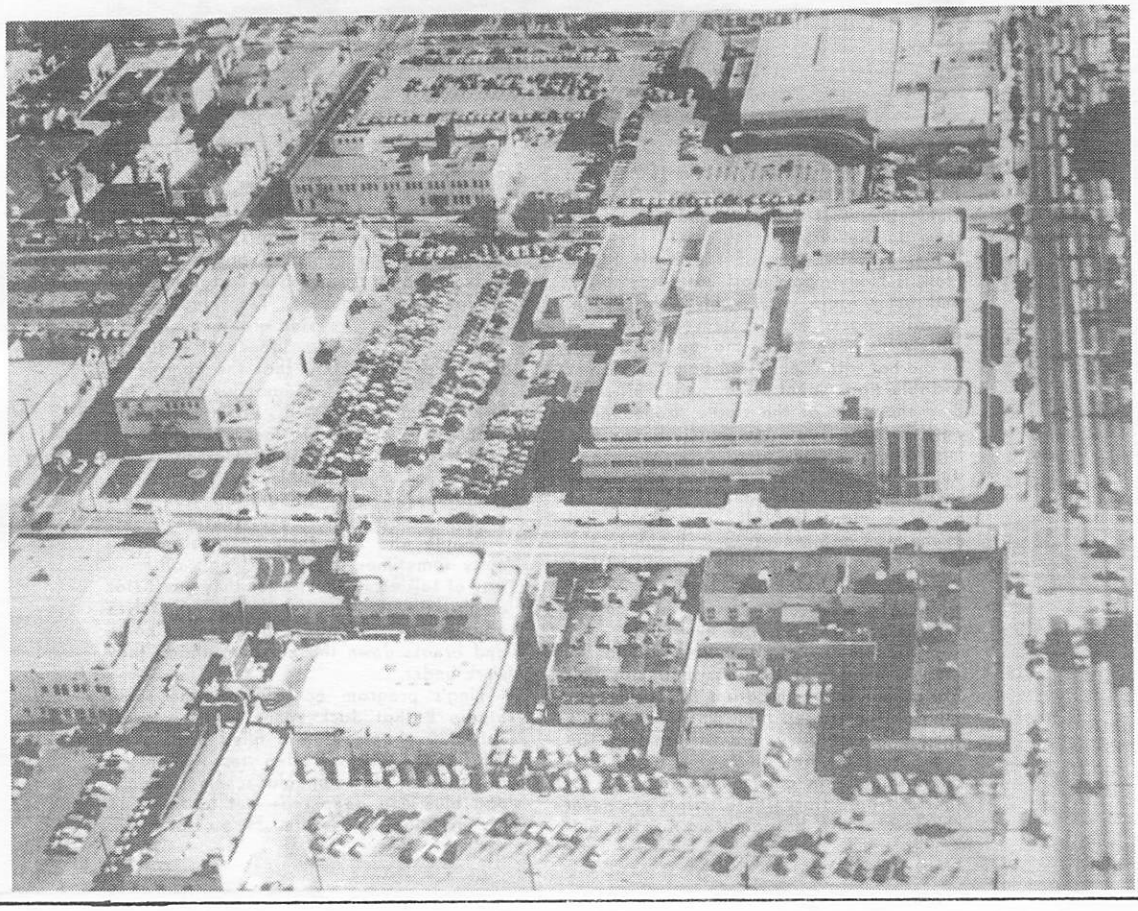
NICE WORK IF YOU CAN GET IT

By

Mark Scrimger

A PICTORIAL TOUR OF THE NBC RADIO STUDIOS IN HOLLYWOOD, CALIFORNIA-
HOME OF BING'S KRAFT MUSIC HALL PROGRAM UNTIL MAY 9, 1946

THE HUGE NBC RADIO CITY COMPLEX DOMINATED THE NORTHEAST CORNER OF SUNSET AND VINE FROM 1938 TO 1964. THE COMPLEX HOUSED EIGHT STUDIOS, FOUR OF THEM WITH A SEATING CAPACITY OF 350 PERSONS.



ON THE AIR TONIGHT: The Kraft Music Hall, on NBC's Red network from 10:00 to 11:00 o'clock, Eastern Daylight Time—the most informal and easy-going show on the air.

Bing Crosby, star of the Kraft Music Hall, is Hollywood's most casual celebrity, and takes radio very much in his stride. Wearing slacks, a short-sleeved sport shirt (lately it's been of the Hawaiian variety), an old hat with a pheasant band, and comfortable zipper boots, and puffing his pipe, Bing shows up at the studio around noon on broadcast days. He usually has a racing form under his arm. After some kidding with John Scott Trotter, his heavyweight bandleader, and the orchestra boys, he plants himself on a high stool at the mike and rehearses—still puffing the pipe. He always has time to talk to the song-pluggers he allows into the rehearsal, which is another of the many reasons he's such a popular guy with everybody.

Bob Burns arrives about 2:45 and there's more visiting and kidding. Bob may talk like a hillbilly, but he doesn't look like one. He's better dressed than Bing—his clothes, though conservative, are very smartly tailored, and his ties, shirts and accessories all harmonize in color. He's also one of the few radio stars whose scripts are never checked before broadcasting by the network—Amos 'n' Andy and Lum and Abner are the only others.

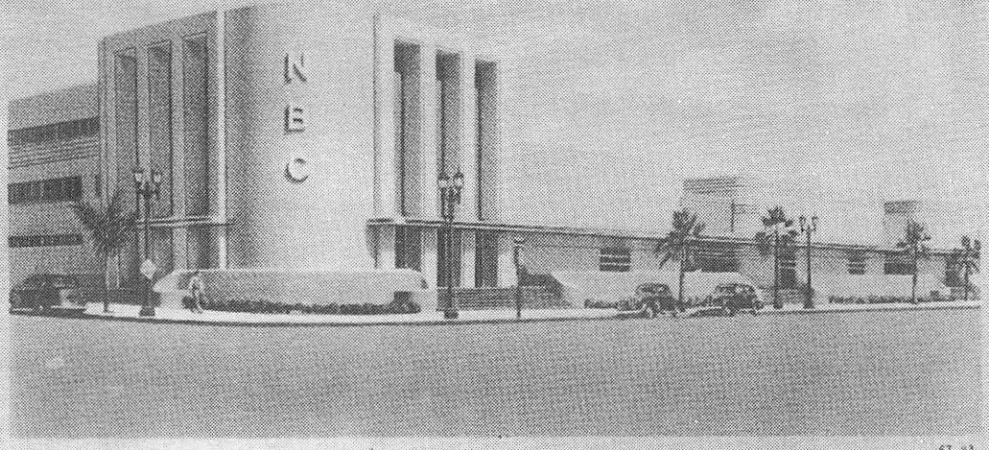
Harry Lillis Crosby, Sr., Bing's dad, and his two brothers, Everett and Larry, who manage his business affairs, are also always on hand at rehearsal and broadcast.

Everybody takes the rehearsal casually except the producers, Ted Hediger of NBC and Bob Brewster of the J. Walter Thompson advertising agency. It's due to their expert direction that the completed product runs off so smoothly. The Bing has his own favorite NBC engineer, Murdo Mackenzie, who knows the crooner's tone qualities to a T. Carroll Carroll is the young writer responsible for the snappy dialogue—he also thought up Ken Carpenter's weekly bell-ringing routine.

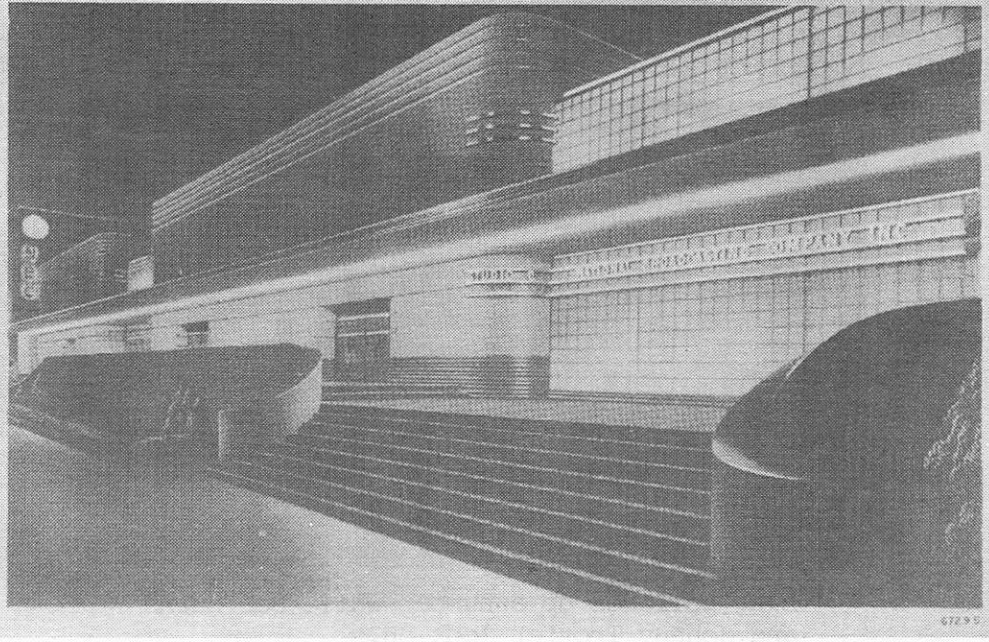
People who take their opera stars seriously sometimes object to Bing's off-hand way of talking to them when they guest-star on his show—but the opera stars themselves usually love it; it makes them feel at home and breaks down the nervous tension they work under.

Bing's program comes from the same Studio B that Jack Benny uses. It seats only 320 people, and is filled every time it's used. Visitors often remark on its pleasant and tasteful color scheme, robin's-egg blue and deep red—but to the Bing it's just black and white. He's color blind.

National Broadcasting Station, Radio City, Hollywood, Calif. T500



Studio of National Broadcasting System, At Night, Radio City, Hollywood, Calif. T502



THE ENORMOUS WALL MURAL THAT OVERPOWERED THE LOBBY OF THE NBC RADIO COMPLEX WAS SYMBOLIC OF RADIO'S POWER AND INFLUENCE IN THE 1930s AND 1940s.

Bing polishes up a number while Bob Burns and Johnny Trotter look on.

A PICTURE OF BING AND PERRY BOTKIN TAKEN AT THE KRAFT MUSIC HALL BROADCAST OF FEBRUARY 7, 1946 *Photography courtesy of Robert Pasch*

Bing Crosby: The Road To Hollywood

William Stimson grew up in the same neighborhood in Spokane that Bing did and knew many of the people living there who had been Bing's friends and neighbors. Shortly after Bing's death in 1977, he wrote this article in tribute to Spokane's most famous citizen for the now defunct SPOKANE MAGAZINE. His second article, which follows this one, was written for the monthly PACIFIC NORTHWEST magazine on the occasion of the tenth anniversary of Bing's death. Although they contain some similar material, they are both well written and are full of many interesting stories of Bing's early days in Spokane, so we decided to run them unedited.

In this photograph a youthful Bing Crosby poses with fellow band members who called themselves the Musicaladers. In the front row, from left, are Clare Pritchard, Bob Pritchard and Bing. Behind are Al Rinker and Miles Rinker.

by WILLIAM STIMSON

ABOUT HALFWAY down Gonzaga University's photograph-lined hallway, before you reach the Crosby pictures, is a 1915 photograph of students shoveling snow from a skating rink behind the administration building. The winter scene of 60 years ago took place less than 300 feet from Bing Crosby's house, and it's nice to think that if you could only push back the edges of the picture, somewhere close you would find the blue-eyed, jug-eared 14-year-old regaling in a white Christmas. Perhaps he was sledding down Sharp Avenue hill that day: that was what he recalled in vivid detail once when asked to describe a memorable Christmas.

When snow comes this December in the Gonzaga neighborhood, one can reflect that when Bing Crosby sang of white Christmases, "Just like the ones I used to know," these scenes along Boone and Sharp avenues were the ones running through his mind.

The house at E. 508 Sharp was painted yellow then and faced a dirt and sawdust street. Otherwise it was the same: a bulky turn-of-the-century structure with a roomy front porch and lots of bedrooms. The Crosby family was large (with seven children), and like most other families around, Irish and Catholic.

So solidly Catholic was the neighborhood, in fact, that it was known facetiously as "The Holy Land." There were Catholic schools, homes for orphans and the aged and various other church facilities everywhere. The neighborhood was also known for its prodigious output of priests and nuns. The family next door to the Crosby's, the Toners, had five sons, and four of them became priests (not a typical case, of course--ranking with Bing as one of the neighborhood's favorite success stories.)

People who knew Bing as a young kid say you wouldn't pick him out of a crowd--or, more appropriately, a gang. Like the other kids in the Holy Land, he was tough, mischievous and addicted to pranks--rather like the good-hearted hooligans that gathered around Bing's robes in "Going My Way."

People who remember him confess now they never noticed his voice. Margaret Emahiser, who has lived in the Gonzaga neighborhood all her life, sang with Bing in various parish functions and recalls, with a shrug. "He could sing, but so could lots of kids in the neighborhood."

Only in retrospect do people recall that he was usually humming, singing or whistling as he ambled about. Bing himself attributed it to a kind of total immersion in music he underwent at home. His father, a modestly paid bookkeeper, always spent a little more than the family could afford on recordings of the latest popular tunes. "I had a constant succession of them in my head," Bing said. "And I had to whistle or sing to get them out."

He entered Gonzaga High School in 1916 (which tends to confirm his birth year as 1901,* not 1904. A natural loquacity led him to excel in elocution, something Gonzaga stressed. He spoke at his high school graduation and won a debating award his first year of college.

This, and his later ambitions to become a great trial lawyer, were consonant with a life-long savoring of anything that involved performing. In his last few years in Spokane he tried not to miss any of the good vaudeville that came through town. Since he didn't have much money, this usually required a short-cut through the theater's rear exit.

Dutch Groshoff, one of the Spokane's best known musicians, remembers once accompanying Bing and one other kid to catch a show at the Liberty, next to the Crescent Department Store. Bing ran his fingers up and down the alley exit door until he got the edge out and then slowly worked the door out of the door jam. When he finally pulled it open, a husky Irishman by the name of Culbert was standing there waiting for them. Since he had been standing to the rear, Groshoff turned and led the stampede; but he remembers that by the time they rounded the corner, all three boys were neck and neck.

Bing entered Gonzaga University in 1920 and in his freshman year played B-squad football, varsity baseball and was a yell-leader at the all-male school.

His would-be career in music was going nowhere. In high school he took up the drums in a casual way and for a short time played with an amateurish band. Then, in the spring of 1921, a fellow student at Gonzaga by the name of Al Rinker came looking for Bing. Rinker had started a little band and was in the need of a drummer. Part Coeur d'Alene Indian, and handsome a la Burt Reynolds, Rinker would be Bing's partner for the next ten years. Like Bing, he had a genius for music but no training. The others in the band were Al's brother, Miles, Bob and Clare Prichard and Jimmy Heaton.

None of them could read music, and this presented a problem in building up a repertoire. The Musicaladers, so they were called, solved this problem by going to a music store--Baily's near the northeast corner of Riverside and Post--and listening over and over again to records until each member of the band had memorized how to play it.

*The actual birthdate is 1903. See the article on the "Editor's Pages." WLM.

Ralph Goodhue managed Baily's for the owner in those days. "Skinny" Goodhue knew the Musicaladers as friends and as deadbeats of the first order. In the hundreds of hours they spent at the store he can't recall them ever having bought a record.

They would file through the door, debate what kind of song they ought to have for that night's performance, and then crowd into the glassed-in listening room. After they had been in there an hour or two Goodhue would feel obliged to see to his management responsibility by tapping on the glass and reminding the band that he was supposed to be selling records. Having gotten what they needed, they would troup out with a good-natured "So long, Skinny," and a promise that they'd see him again soon.

The band would get two or three smalltime dates a week, mostly high schools and parties, and afterwards they were often seen at Stubeck's Confectionary, a popular hangout for the young on the northeast corner of Sprague and Wall.

Nearly everyone who remembers Bing at this time uses the words "casual" and "easy-going" to describe him--precisely his public image. He was glib and witty in an arched-brow spoofing sort of way. Bing's wit depended less on punch-lines than on quick and ironic language--as in the attachment of a humorously appropriate nick-name. The Rev. Arthur Dussault, a life-long friend of Bing's and now vice president of Gonzaga, remembers working out with the basketball team while Bing, typically, provided from the sidelines an unsolicited, needling, but humorous commentary.

People who knew Bing in Spokane tend to doubt that he needed writers to produce the clever dialogue that runs through his movies. One Spokanite, Jimmy Cottrell, is in a position to know for sure. After knowing Bing in Spokane, Cottrell worked for him as a movie property manager from 1934 to 1970, witnessing in that time the filming of all Bing's films. Cottrell insists that Bob Hope needed a handful of writers to keep up with Bing's natural Irish wit.

In Spokane Bing dressed casual to sloppy, though not noticeably worse than most other students. The hair was light brown and parted near the middle. The famous summer-sky eyes notwithstanding, he was considered just an average looking guy. Father Dussault remembers him always, "with a smile just about breaking on his face." Even back in those days, says Father Dussault, "He had a mellow voice that came out to you. Not necessarily soft, but resonant."

The greatest divergence between private memories and public image comes in the matter of women. Father Irwin Toner, a neighbor from the old block, had difficulty equating the girl-pursuing romantic he saw in the early Crosby films with the Bing he knew. Toner says the Crosby he knew was always in the midst of an athletic team or some other group of males. Mrs. Emahiser says Bing got along with girls but didn't give them much priority. "My impression was that he was just too busy."

Some people remember young Bing Crosby as a "Gonzaga punk"--a kind of roughneck from the other side of the tracks. His friends deny that, but say at the same time it was not in his nature to back away from a fight.

Groshoff remembers once he and Bing were going into Whitehead's Dance Hall on Sprague together. Bing was collared at the door by two bouncers who had smelled bootleg liquor on him. They took him out the door and threw him roughly down the steps. When Groshoff got there, Bing was on his feet and had his fists up. "Come on, come on!" he was challenging the two huge bouncers. Groshoff grabbed Bing's arm and pulled him down the street.

In his last couple of years in Spokane, Bing acquired a taste for bootleg liquor and that could easily lead to problems in prohibition days. Once Groshoff, having just finished a dance job, was walking down Sprague around midnight when he came upon Bing--dressed in his band striped jacket and bowler--and a policeman. The two were attached at the wrists by handcuffs and the policeman was on a callbox requesting a paddy wagon. Groshoff never did determine exactly what Bing's transgression was--it may have been only that he had been drinking.

A small crowd gathered around to appeal for leniency, but the policeman wasn't listening. When the paddy wagon arrived he opened the doors, climbed in and pulled Bing up after him. As Bing stepped up, he turned, doffed his hat with his free hand, and executed a grand bow for the audience. The policeman jerked the handcuffs and Bing disappeared into the dark wagon.

Father Toner assumed it was a few drinks that every once in a while caused Bing to croon in full voice in his bedroom after coming home late at night. The two boys were good friends, but as Bing's window was only eight feet from his own, Toner would have to lean out and shout, "Shut up, Crosby!"

Eventually the Musicaladers fragmented, but Bing and Rinker stayed together to pick up jobs where they could. In 1924 they were playing at a tiny Chinese restaurant located on the second floor of what is now the Fidelity Bank Building. George Lareida, co-owner with his father of Lareida's Dance Hall on the 4900 block of East Sprague, saw the two there and, on the advice of a companion, asked if they would like to get up a band and play at the hall. Bing puffed his cheeks out--a mannerism he had--so that the first word of his answer exploded out: "Boy, would we!" he said.

Lareida found Rinker cold and even a little haughty but he thoroughly liked Bing. Bing's flippancy caused Lareida to brand him, "the Lip."

"When you see Bing chewing the fat with Hope (in the Road movies), that's the fellow he was," says Lareida.

Though he was dead-set against drinking and wouldn't allow a customer in the dance hall if he'd had any amount of liquor, Lareida nevertheless wasn't troubled by the fact that Bing frequently drank before he came to work. Lareida says he doesn't think anyone was ever the wiser, and Crosby was always a gentleman.

The band played Dixieland, jazz and interpretations of big-band melodies which it learned at Baily's. It wasn't polished, but since the band had to invent and improvise to manage what others could find in the sheet music, it was at least unusual. Few if any local people detected signs of greatness. Lareida says the band was liked, but not extraordinarily so.

Early in 1925, Crosby and Rinker asked the elder Mr. Lareida if they could be released from their contract; they were considering heading out to see something of the world. Lareida Senior gave his blessing to the idea--he was fond of the boys--and even donated two car tires to the cause. The tires were thrown over the car's roof-support posts, and as the band chugged away in an old tin-lizzy, Lareida recalls they were a funny sight in their striped jackets, sitting high up in the old car, "like they were sitting on apple boxes."

Bing and Al put off their departure, probably because of an unexpected job offer. They were hired to put on a little stage act between silent movies at the Clemmer Theater (now the State). The routine they evolved, with Rinker playing piano while Bing sang casually, was the kind of act that brought them national success two years later.

When that job was over, Crosby and Rinker could be seen working on the old tin-lizzy--which they had bought from the band for $8--in a vacant lot behind Crosby's house, across from GU.

Some people had been telling them that they ought to try for the big-time. Others, Father Dussault among them, were trying to convince Bing to at least leave at the end of a full semester so he could return to law if he should want to. To that Bing responded he was already making as much in show business as he could expect as a young lawyer--so why get a law degree? It's probable that Bing had given up all ambition to be a lawyer long before this.

One morning in the fall of 1925 Bing and Rinker loaded all their belongings (and some of their brothers) in the Model-T. They said hurried goodbys to their families. None of their friends had been alerted, so there was no great send-off.

The $8 car putt-putted down Sharp and to a service station at Boone and Division run by a friend, Lavilo Curry. Curry filled the car's tank and agreed to catch them later for payment.

Then Bing put the old flivver into gear and maneuvered it down the curb. The last Curry saw of them they were headed south on Division and out of town.

That was the last anyone ever saw of Bing Crosby, the kid next door. Two years later he and Rinker made a triumphant stopover in the hometown as they were on their way east to appear with the most famous orchestra in the country. In another four years Bing was both a radio and movie star.

Even though his visits after that were at intervals of years, he never became a stranger to Spokane. It wasn't long before his singing of "Silent Night" and "White Christmas" became a part of the ritual of the season, and that made it seem as if he was always home for Christmas. Christmas records were far and away his biggest sellers: something in his voice, a kind of palpable sincerity, seemed to help make the Christmas season what people instinctively knew it should be.

People who sensed that could not help but feel a little panic inside with the news of his death. What he has created is not gone, though, and it is predictable that, just as Scrooge's annual conversion to humanity has become a part of Christmas, so will a Spokane boy's annual wishes for days that are merry and bright, and Christmases that are white.

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A. Bing's home at E.508 Sharp Ave.
B. Gonzaga College on Boone Avenue
C. Lareida's Dance Hall in Dishman

BY WILLIAM STIMSON

Bing We Hardly Knew Ye

He was a Spokane wiseacre, but the world grew to love him

I GREW UP on Sharp Avenue in Spokane, two blocks down from Bing Crosby's house. Of course, I was there 40 years after Crosby left town, so all I ever really knew about him was that he was a big success as far as the neighborhood was concerned. Lots of women were willing to admit having been courted by him, and a friend of mine's grandfather was proud to have had Crosby punch him in the nose.

I remember being impressed by the turbulence this Bing Crosby could cause merely by returning to the neighborhood for a visit. The movements of such an eminence, as he went from one house to another visiting old friends, could be felt without seeing him — as fish must feel the vibrations of a battle cruiser churning up the ocean a mile away. "He's over at the Shoulderers!" people would flutter. (The Shoulderers were three spinstor sisters who regularly held birthday parties for all the dogs in the neighborhood. Bing had known them as young girls.)

I saw him only once. I think it must have been at the dedication of the Crosby Library on the Gonzaga University campus. That would have been 1957 and I would have been 11 years old. I remember a slight man speaking from a platform in front of the library, his chin up and a mortarboard tassel whipping back and forth across his face.

Long afterward it occurred to me what a pleasure it must have been for him to look out on that crowd. There were the neighbors who had shooed him out of their yards or bawled him out for delivering the newspaper late, his contemporaries who had been better students (some of them even better musicians) and the black-clad Jesuits who had

This article originally appeared in the December 1987 issue of PACIFIC NORTHWEST magazine. It has been reprinted by kind permission of the editor and author. Back issues are available from the magazine at 222 Dexter Ave. N., Seattle, WA 98109 for $2.70 per copy. The article has a wonderful hand-colored portrait.

BING WE HARDLY KNEW YE

Not one of the people I talked to said they had picked Bing out for great things, and none had been particularly impressed with the voice that eventually was to sell more than 300 million records.

given up on him in despair. They all sat there politely, literally looking up to him, hanging on his every word. Someone once said no man is a success until he leaves his hometown. If you ask me, no man is really a success until he can return like that.

Crosby died 10 years ago last October. Shortly after he died, I did a magazine article memorializing him. In the course of my research I tracked down a dozen or so people who had been close to him while he lived in Spokane. They included Jimmy Cotrell, a neighborhood tough who later became Bing's bodyguard; Father Arthur Dussault, a college pal who made good as the vice-president of Gonzaga University; Dutch Groshoff, a friend who was a successful professional musician when Crosby was still playing in a band with a bunch of kids; and George Lareida Jr., who, with his father, managed the Spokane Valley dance hall where Crosby's band played its first important gig.

Not one of the people I talked to said they had picked Bing out for great things, and none had been particularly impressed with the voice that eventually was to sell more than 300 million records. "Sure, he could sing," said one woman who remembered Crosby in the church choir, "but so could a lot of kids in those days."

On the other hand, everyone recalled a wit that was so unstudied and perpetual that it seemed to reflect more an outlook on life than a conscious attempt to be funny. Cotrell, who worked as a stagehand on all of Bing's movies from 1935 on, recalled that in the famous "Road" shows, Bob Hope would have two or three writers feverishly writing lines between scenes. Bing, on the other hand, would stroll casually onto the set, spoofing and wisecracking, and then just keep it up as the cameras began to roll—topping Hope and his writers with ad-libs.

Everyone I talked to found that story eminently believable. Father Dussault remembers working out with the Gonzaga basketball team while at the sidelines this skinny kid, Bing Crosby, provided an uninvited but hilarious running commentary. In a voice not quite as deep, but already with that now-famous resonance, Bing would chatter away until it was time for him to drift off to class, having amused bystanders, players and, what was perhaps more important, himself.

Lareida called him "The Lip" because Crosby was never without a flippant comeback, including the time Lareida found him drunk and passed out next to the urinals in the men's room of the dance hall. Crosby was 22. Lareida lifted Crosby's head and said, "Wake up, you bum, you've got to play tonight." Crosby's eyes popped open and he lifted a hand to feel a lump on his head. "Say," he said, realizing where he was. "Who brung them roses?" Then he stood up and went out and played well the whole night.

Bing played drums and occasionally sang in a band called the "Musicalaiders." None of the band members could read music. To learn their songs, they would crowd into one of the glassed-in listening rooms in Bailey's Music Store near the corner of Riverside and Post in downtown Spokane and listen to a record over and over again until they had memorized it. Bing himself admitted that whatever originality his little band achieved in Spokane grew out of having to stretch a small repertoire through a whole evening.

Lareida, who was about Bing's age, remembers thinking Crosby's band was OK, but nothing special. He recalls once, though, a traveling vaudevillian who was appearing in Spokane—a man who *knew* big-time entertainment—came over to him while Crosby was singing. The man said, "That kid's really got something."

By this time Bing had abandoned his brief studies at Gonzaga's law school and was a regular on Spokane's "Roaring '20s" dance hall and speakeasy scene. There he was considered an interesting kid but a musician of marginal talent. Some people thought of him as a "Gonzaga punk" because of the feisty attitude associated with that predominantly Irish neighborhood.

Stories of Crosby's drinking are legend. One tale I was never able to confirm was that the singer of "I'm Dreaming of a White Christmas" spent a Christmas Eve in a Spokane jail.

Dutch Groshoff, a friend and fellow musician, recalled walking down Sprague Avenue late one night and coming upon a group of people gathered around a policeman. Looking closer, he saw that Bing, still wearing his striped jacket and bowler hat from a dance job, was attached to the policeman by handcuffs. The crowd was trying to persuade the policeman to let Bing go.

As they argued, a paddy wagon pulled up and the policeman stepped up and into the rear compartment, pulling Bing after him. Just before Bing disappeared into the dark wagon, he doffed his bowler hat and executed a deep bow to his audience.

One of the last jobs Bing had in Spokane was providing a little filler act at a movie house called the Clemmer. Bing and Al Rinker, the piano player of the Musicalaiders, were hired to run through a few tunes as people waited for the silent movie to begin.

I think that it was there, in the little space between the front row of seats and the stage of what is now the State Theater, that Bing Crosby found his *metier*. With no drums to distract him, and no dancing to distract his audience, Crosby was left with just his voice and wit to fill the 15 or 20 minutes until show time. The personality so many noted—"The Lip" Lareida recalled, the kid taking a couple of minutes to needle the basketball team, the guy Cotrell said topped Bob Hope in ad-libbing—would have had free rein in that setting.

The tiny theater also would have made the most of Crosby's singing talent. The common singing mode of the time was Al Jolson-type belting. That wasn't Bing's style. As a critic would say a little later, "Jolson sings at you; Crosby sings to you."

For years after Crosby's death, Spokane cast about for a proper memorial to him. This little theater, which has hardly changed, already provides one. It closed two years ago, however, and may or may not be preserved for other uses.

Shortly after the Clemmer job, in the spring of 1925, Bing and Rinker piled their belongings into the backseat of a roofless Model-T and putt-putted down Sharp and out of town. They drove to Seattle, where a musician by the name of Jackie Sauders gave them a job playing in the Butler Hotel to an audience made up mostly of University of Washington students. A few days later, with the little extra cash, Crosby and Rinker set out for Hollywood.

The Spokanites who knew him could not have been more surprised to go to the Clemmer and other theaters a few years later and see Bing up there on the screen with the likes of W.C. Fields, Marion Davies and Douglas Fairbanks Sr.

What surprised them especially was to see Bing cast as a great lover. He had been reasonably popular with the girls in his Spokane days, all right, but somehow the solemnity required of the great lover type didn't fit Bing. (Interestingly, after his first few movies, Bing stopped playing such roles.)

When he'd sing on the screen, Spokanites would shrug and say, well, nobody ever said he didn't have a voice.

The persona that Spokanites recognized perfectly, though, was the one that became the Crosby trademark—the witty, self-mocking drunk (*High Society, Stagecoach*); the *bon vivant* priest who faces life's complications with a barely repressed smile (*Bells of St. Mary's* and *Going My Way*); the bemused scamp who hit the roads to Zanzibar, Singapore and Rio with Bob Hope.

"When you see him chewing the fat with Hope," George Lareida said, "that's the fella he really was."♦

Pullman writer Bill Stimson is a former editor of Spokane Magazine.

'Remembering Bing' Paints Loving Portrait

by LYNN VOEDISCH

REMEMBER that nasty stuff about Bing Crosby that has been splashed across gossip magazines and supermarket tabloids in the last few years?

Forget it all if you're planning to watch "Remembering Bing" at 7 p.m. tomorrow on WTTW-Channel 11. The locally produced salute to Crosby's career paints nothing less than a saintly portrait of Der Bingle. It's probably just as well. "Zinging Bing" will do for another night.

"Remembering Bing" is a glib and joyful overview of Crosby's career that's sweetened with his best songs, cutest comic hits and even a touch of unabashed sentimentality. Crosby sings his dreamiest, most romantic hits, including "Where the Blue of the Night Meets the Gold of the Day," "Too-Ra-Loo-Ra-Loo-Ral," "True Love" and, of course, "White Christmas."

This is pure, unadulterated schmaltz, but it works masterfully. Even the hardened cynic is bound to crumble when confronted with the dreamy-eyed Crosby singing his Irish lullaby to Barry Fitzgerald in "Going My Way." After 90 minutes of such lovable goofiness, I was literally kicking up my heels with Crosby and Fred Astaire.

Dorothy Lamour, one of the stars of Crosby's "Road" pictures, is the hostess for "Remembering Bing." But she is just one of the many luminaries who kowtow to the pipe-smoking crooner. Offering tribute are Patti Andrews (of the Andrews Sisters), Victor Borge, Rhonda Fleming, Kitty Carlisle Hart, Bob Hope, Mary Martin, Donald O'Connor, Anthony Quinn, Mel Torme and Jane Wyman.

A particularly endearing moment features another master singer of the decade, Frank Sinatra, trading verses of a ballad with Crosby. Sinatra, who has acknowledged that he owes much of his own technique to Crosby, seems every bit the eager student as he shares the spotlight with him.

"Remembering Bing" traces the crooner's career from his first vaudeville performances to his early singing jobs with bandleader Paul Whiteman to his heyday as the king of CBS radio. (He received the affectionate title of Der Bingle from German soldiers who heard his radio broadcasts during World War II.)

Then come the "Road" pictures, which were enormous successes for Crosby, Hope and Lamour. Established as a musical-comedy star, Crosby went on to score dramatic film success, snaring the 1944 Academy Award for best actor for "Going My Way."

For all of Crosby's acting success, he was ultimately and unforgettably a singer. Many jokes were made about his "boo-ba-boo-ba-boo" style, but people often forget how graceful and pleasing his baritone voice was. Untrained formally, Crosby's voice could handle styles from Dixieland to romantic ballads to novelty songs.

As "Remembering Bing" proves, Crosby's voice is genuinely uplifting. When he leads Ingrid Bergman and a flock of nuns in "The Bells of St. Mary's," the sentimental overload works in a silly but marvelous way. When he enchants Grace Kelly aboard a sailboat with "True Love," he melts hearts.

That's the best way to remember Bing.

This article originally appeared in the November 27, 1987 issue of the CHICAGO SUN-TIMES. It was sent to us by Pete Cakanic of Chicago.

VARIETY

Public TV Reviews

DEC. 2, 1987

REMEMBERING BING

With Dorothy Lamour (host), Bob Hope, Patti Andrews, Bob Crosby, Kitty Carlisle Hart, Mary Martin, Donald O'Connor, Jane Wyman, Victor Borge, Rhonda Fleming, Phil Harris, Norman Panama, Anthony Quinn, Gary Giddins, Mel Torme, Ken Barnes, others.

Supplier: WTTW, Chicago.

Exec Producer: Glenn DuBose.

Producer-Writers: James Arntz, Katherine MacMillin.

Director: Dick Carter.

90 Mins., Sat. (Nov. 28), 9 p.m., PBS.

An appreciation of the professional Bing Crosby leaves out the personal side after Crosby leaves Gonzaga U., but it covers lots of ground in the man's public life. Film clips, few--surprisingly few--disk references, and two kinescopes that are gems are interlaced with tributes from those associated with the late crooner. Unfortunately, there's not enough substance--and not enough full-length tunes.

Don DeMartini's snazzy editing job works to create those images discussed by celebs such as Patti Andrews, Bob Crosby, Kitty Carlisle Hart (costar in the 1934 "Here Is My Heart"), Mary Martin, Donald O'Connor, Jane Wyman and, naturally, Bob Hope.

They reminisce generously about the singer, with Victor Borge, Rhonda Fleming, Phil Harris, Norman Panama, Anthony Quinn, Gary Giddins, Mel Torme and record producer Ken Barnes adding touching observations.

Going back to 1929, spec covers his films, USO tours (with Hope), a couple of tv programs (his stints with Perry Como and Sinatra are the program's standouts), and even unspools a color short subject of Crosby with Al Rinker and Harry Barris as the Rhythm Boys.

Program never steps behind the cameras to show recording sessions, and Crosby gets to complete few tunes--"Once In A While," recorded three days before his death, and including verse as well as chorus, sounds rich and springlike over the final crawl.

Obviously, producer-writer James Arntz and Katherine MacMillin needed more time or clearances to give a fuller professional picture.

Which is what the 90-minute program boils down to: a sampler. Dorothy Lamour, acting as emcee, remembers Crosby fondly, talking about working with Hope and Crosby and the wonderful confusion she was subjected to. As for substance, there's little to chew on.

What "Remembering Bing" does do is reestablish the style of paying honors to a late celebrity whom the public remembers fondly. Much has been left out, but much is there--if fleetingly--about a man whose voice was reputed to have been heard more than any other in history.

I.D's are missing in the scramble to get more clips on, and musical direction credits are missing, and the private Bing Crosby is never explored, only acclaimed.

Spec is easy watching and listening, and for those who do remember the incomparable Bing Crosby the tribute produced by WTTW Chicago, will appeal. Dick Carter directed, and exec producer was Glenn DuBose. --Tone.

ARTICLE PROVIDED BY PAT SULLIVAN

COVER PROVIDED BY KARL GEESEY

PBS remembers the man called 'the Groaner'

BY ERNIE SANTOSUOSSO

HE was born Harry Lillis Crosby in Tacoma, Wash., and reportedly assumed the nickname Bing after a character in a comic strip. Later, fans were to affectionately dub him "The Groaner" and German soldiers, hearing his broadcasts during World War II, referred to him as "Der Bingle."

For more than 50 years, Bing Crosby's durable baritone and motion picture, radio and television career cast him into an easily identifiable part of Americana. He laced popular songs with "boo-boo-boo-boo," whistled his theme, "When the Blue of the Night Meets the Gold of the Day," danced with Fred Astaire, conned Bob Hope in seven "Road" movies and warmed the nation's hearths with his family Christmas TV specials that became a tradition.

Crosby was 74 when he died on a golf course in Spain in 1977. His songs survive him, especially at this time of the year when reruns are shown of "Holiday Inn" (1942) in which he introduced Irving Berlin's nostalgic classic, "White Christmas."

The life and career of the world's best-known crooner will be recalled in a 90-minute tribute, "Remembering Bing," to be telecast over WGBH-TV, Ch. 2, tonight at 8 p.m. and tomorrow at 4 p.m.

Produced by WTTW/Chicago, "Remembering Bing" opens as Crosby is heard singing "Going Hollywood" (1933), one of 27 songs included in the special. Clips from more than 40 of his films are also incorporated. Host Dorothy Lamour, co-star with Bing in many of his Paramount films, notes that his voice has been heard more than any other "in the history of time."

He couldn't read music, but nevertheless played drums in high school and in 1925 decided to embark upon a show business career. As one-third of the Rhythm Boys that included Harry Barris and Al Rinker, he was hired by orchestra leader Paul Whiteman. Rare footage of Crosby singing in a 1929 Douglas Fairbanks movie is included. Bing, who was to become one of the film colony's wealthiest persons, was paid $100 for that role.

In addition to Lamour, a number of Hollywood and music personalities offer reminiscences of Crosby--Mel Torme, Anthony Quinn, Patti Andrews, Victor Borge, Rhonda Fleming, Phil Harris, Bob Hope, Mary Martin, Donald O'Connor, Rich Little, record producer Ken Barnes and screenwriter Norman Panama.

Conspicuously absent from the program is any mention of the singer's two wives, the late Dixie Lee Crosby and Kathryn Grant Crosby, and his offspring from both marriages. Only brother Bob, who contributes a brief observation, takes part in this salute.

Bing Crosby's early films were mainly fun and fluff. In 1931 he signed to star in six Mack Sennett shorts, characterized by their lightweight scripts and bevies of "bathing beauties." Meanwhile, America tuned in to his nightly 15-minute CBS broadcasts for Creamo Cigars. He eventually made his major motion picture breakthrough in "The Big Broadcast" (1932) in which he sang "Please."

Torme credits much of Bing's early success to the prolific songwriting team of Leo Robbin and Ralph Rainger and says that the use of "boo-boo-boo-boo" was an expression of Crosby's desire to become more commercially acceptable. Mary Martin cites Crosby's "easy rhythm" and Kitty Carlisle, another co-star, confesses: "I always felt it was Bing Crosby and all the other singers."

Analyzing his easygoing singing style, Martin observes that he came "in from underneath and not on top of it (the song)." Over the years, as he developed into a surprisingly good actor, Crosby films show him melodically romancing on screen many of Hollywood's beautiful actresses: Lamour, Carlisle, Martin, Fleming, Joan Bennett, Jane Wyman, Ingrid Bergman and Grace Kelly. There are memorable duets with Hope, Astaire, O'Connor, Perry Como, Ella Fitzgerald and Frank Sinatra; a lip-synch routine with Danny Kaye and the 1943 collaboration of Crosby and the Andrews Sisters on "Pistol Packin' Mama." His tandem vocal on "September Song" with Sinatra on the latter's TV show is a collector's-item performance.

Crosby won a best-actor Academy Award for his role as a priest in "Going My Way"--an unforgettably touching scene captures Crosby as Fr. O'Malley singing "Too-Ra-Loo-Ra-Loo-Ral" to an ailing pastor, portrayed by Barry Fitzgerald, who received a Best Supporting Actor Academy Award. The singer was equally effective as the guilt-ridden actor, Frank Elgin, in "Country Girl," in which Grace Kelly was awarded an Oscar. Yet he considered "High Society," a much less substantial vehicle, co-starring Sinatra and Kelly, his favorite of all Crosby movies.

Crosby died on the 17th green of a golf course in Spain. This warmly wonderful retrospective concludes in a sweetly poignant fashion as Bing Crosby sings "Once in Awhile," in a voice virtually intact despite the years. He had recorded the song only three days before his death.

This article originally appeared in the Nov. 28, 1987 issue of THE BOSTON GLOBE. It has been slightly condensed for reprinting in BINGANG. Thank you, Ernie Sutkowski, for sending it to us.

The Unforgettable BING CROSBY

The easy-to-miss Bing Crosby Historical Society is located in the basement of a restaurant and jazz club on a steep Tacoma thoroughfare. Step inside and enter the world of Bing Crosby, and though his silky-smooth voice can only be heard in the recorded version, the memory of Bing and his many accomplishments is being kept alive through the efforts of society founder and president Ken Twiss. In fact, the charming and enthusiastic 76-year-old master of ceremonies may be this museum's main attraction.

The society's headquarters are tidy and modest, comprising one large and one small room containing photographs, an antiquated jukebox, plaques, awards and Crosby memorabilia, as well as a library of recordings, films, sheet music and scrapbooks filled with clippings. But Twiss is better than any inanimate exhibit the museum could hope to own. If you've made the effort to find this place, he considers you a friend of Bing's. Once inside, you're an active participant in the society's by-his-works-you-shall-know-him philosophy.

And know him you shall. If you want to listen to Bing's first recording, "I've Got the Girl," Twiss will be glad to spin his copy. He donated the original, along with over 900 other Crosby selections, to the Tacoma Public Library some time ago. Twiss, who has been adding to his Crosby collection for 55 years, can recite by title the several hundred songs Bing made famous. Be prepared for an earful. Throughout your visit he will spoon feed you bits and pieces of Crosby lore -- the controversy surrounding Bing's correct birthdate, for instance -- in a voice that borders on the crooner's own silver-tongued delivery. Twiss can also put you in touch with virtually any Crosby fanatic worldwide.

Among the goals of the society is the acquisition of the Crosby birthplace in Tacoma as a permanent home for the collection, and the promotion of other well-known Washington entertainers, such as Carol Channing, Quincy Jones, and Gypsy Rose Lee. Twelve foreign countries are represented in the society's membership, including a couple of people, Twiss readily acknowledges, who know even more than he.

Twiss has a simple motto: If you're a Crosby fan you've come to the right place. And if you're not one yet, you probably will be when you leave.

--From OREGON FOCUS (Oregon Public Broadcasting magazine), January 1988. Article provided by Virgil E. Edwards of Eugene, Oregon.

EDITOR'S NOTE: On January 4, 1988, the B.C.H.S. offices were moved to the Pantages Centre in Tacoma.

REMEMBERING SOME OLD FRIENDS

BY DON MAHONEY

In the past year the American public lost two great entertainers within weeks of one another: Fred Astaire and Jackie Gleason. It makes us realize that we're all mortal, but stars like Fred, Jackie and Bing are immortal through film, records, and, of course, television.

Just today I watched Mr. Astaire dance with Ginger Rogers in "The Barkleys of Broadway" on television. Watching Fred dance is magic. No other dancer comes close. He was a Master. Since his death a couple of Fred's recordings have resurfaced on albums. MCA's "Best of Fred Astaire" highlights songs from his MGM musicals, and there is a cassette tape of songs from his Emmy award-winning specials: "An Evening with Fred Astaire." And, of course, we Crosby fans have Fred's duet album with Bing: "A Couple of Song and Dance Men." My favorite tracks are "Pick Yourself Up," with Fred teaching Bing how to dance. As you recall, Bing doesn't do too badly dancing with Fred in "Blue Skies." Astaire could make anyone look good! The other favorite track is Fred's solo on Bing's classic "It's Easy to Remember." What memories!

How many of you remember Bing and Jackie Gleason's duet "Put It There Pal" from Bing's 1976 Christmas show? There was a great camaraderie between the two. Bing and Jackie were both laid back and easy. Jackie wasn't a bad singer, either. They seemed to have had a great time working together.

Besides working with Bing, Jackie worked for a long time with three other people that made up a show called "The Honeymooners." With Jackie as Ralph Kramden, along with Audrey Meadows as his wife Alice, Art Carney as his neighbor Norton, Joyce Randolph as Norton's wife Trixie, television history was made. "The Honeymooners" is as popular today as it was then. It was Gleason's artistry that made the program a classic. The legend lives on!

So then, Mr. Astaire and Mr. Gleason, let your immortality shine on forever, as Bing's star still shines ten years after his death.

More Crosby Correspondence

Helen Tolton

WRITES TO

George Seaton

DIRECTOR OF

THE COUNTRY GIRL
A Paramount Picture

1955

"Bing Crosby's performance in THE COUNTRY GIRL will knock you right out of your seat."
--Louella Parsons

Three of the Year's Finest Screen Performances!

BING CROSBY
GRACE KELLY
WILLIAM HOLDEN

in A PERLBERG-SEATON Production

THE COUNTRY GIRL

Produced by WILLIAM PERLBERG
Written for the Screen and Directed by GEORGE SEATON
From the play by Clifford Odets
A Paramount Picture

"...Bing's finest acting since 'Going My Way'."
--Cosmopolitan

MRS. MARSTON P. TOLTON - P. O. BOX 95 - LAKEPORT, CALIFORNIA

March 16, 1955

Paramount Pictures
5451 Marathon Street
Hollywood, California

Gentlemen:

It isn't often I write a letter like this, but in this case I feel the need of an "outlet" - so, this is it.

My husband and I have just returned from San Francisco, (approximately 300 miles, round trip), where we drove to see "The Country Girl". That is a long ride, to "just see a movie". On top of that, and even though we waited until the 9:45 P.M. performance, we had to "wait" for about 45 minutes, before getting a seat. All this is just incidental, and I don't know why I have bothered to go into it, except that you might like to know that seeing "The Country Girl", even under adverse conditions, was one of the greatest experiences of our life.

"The Country Girl" is one of the finest motion pictures we have ever seen. A tremendous amount of credit should go to both Grace Kelly and William Holden,both of whom turned in magnificent performances. But - did the personal star of any actor, living or dead ever shine as brilliantly, as in the case of Bing Crosby? How proud you must be of him! Of all the wonderful things he has done, over a period of many years, he has, certainly, outdone himself, in "The Country Girl". I could go on for pages, but I would just be repeating myself. There just aren't words, to say what should be said.

Please accept our congratulations, on turning out such a fine picture.

In closing, all I can say is, if "The Country Girl" doesn't get all the awards that it was nominated for (plus a few more), I'm going to give up going to the movies.

Sincerely,

Mrs. Marston Tolton

GEORGE SEATON

March 21, 1955

Dear Mrs. Tolton:

As the writer and director of THE COUNTRY GIRL your letter was turned over to me, and I can't begin to tell you how gratifying it was to read those kind words. The picture has, fortunately, received critical acclaim and yet, somehow, I always get more satisfaction out of reading the personal reaction of a theatre-goer. After all, it is you and millions like you that we try to please.

Yes, I am terribly proud of Bing Crosby's performance. My partner, Mr. Perlberg, the producer of the picture, and I have always felt that Bing possessed a tremendous well of untapped talent. When I directed Bing in LITTLE BOY LOST I knew then that he was ready for something like the challenge he faced in THE COUNTRY GIRL. Naturally, I am delighted that you feel he has met that challenge successfully.

If you don't mind, I am going to forward your letter to Mr. Crosby because I know how much it will mean to him.

Like you, we hope that THE COUNTRY GIRL picks up a few awards on the 30th -- but in case it doesn't, please don't stop going to pictures.

Gratefully,

George Seaton

Bing Crosby
Hollywood

April 19, 1955

Mrs. Marston P. Tolton
P. O. Box 95
Lakeport, California

My dear Mrs. Tolton:

You were certainly very kind to write such a nice letter to Paramount Pictures about the picture "Country Girl", and about how much you liked it. I want you to know that I appreciate such interest a great deal. Mr. George Seaton, who directed the picture, handed me your letter, and I was quite thrilled by what you had to say about me.

This was a project, this picture, that many people thought I shouldn't undertake, but I had confidence in Mr. Seaton, and I thought the story was a strong one, and in his hands I felt that I would come off all right. As it turned out the picture has been quite a success, both at the box office and from a critical point of view, so the move was well advised.

We feel very happy because Grace Kelly won the award, and that George Seaton was also given an award for his screenplay. This will help the picture a great deal at the box office, and it also was a wonderful thing for Miss Kelly, who worked very hard on the picture, and who is a fine young lady, very deserving of all the accolades she gets.

Again my sincere thanks to you, and very warmest regards.

Sincerely,

Bing Crosby

BC:lm

GEORGE SEATON

October 7, 1955

My dear Mrs. Tolton:

Thank you so very much for sending me the clipping from the San Francisco Chronicle.

I have seen MARTY and I feel very honored that the Chronicle critic believes that THE COUNTRY GIRL takes its place alongside this excellent motion picture. I found MARTY to be a great joy, done with such honesty and humanity. It's a pleasure for those of us in the picture business to see such a picture receive critical applause as well as audience confirmation. It gives us courage to make other honest pictures -- and it also gives us an argument when we talk to the business heads who believe all pictures should have Marilyn Monroe and gaudy color.

Thanks again.

Sincerely,

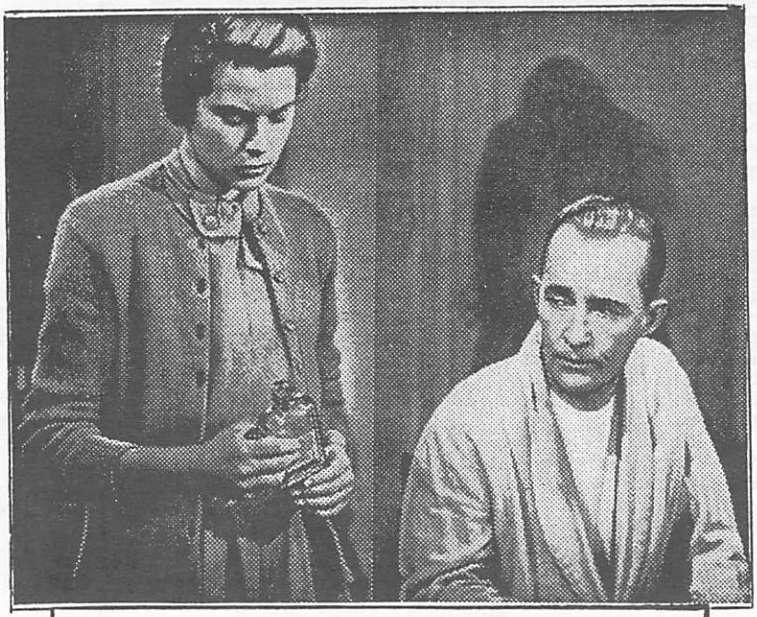
George Seaton

'The Country Girl' Great Stage Play Now Top Film Hit

The powerful and absorbing drama "The Country Girl," co-starring Bing Crosby, Grace Kelly and William Holden, due to arrive ..... at the ..... Theatre, is the latest in the succession of distinguished stage plays Paramount has turned into even more thrilling motion pictures. The past few years have brought such memorable productions to the screen as the Academy Award winning "Come Back, Little Sheba," "Stalag 17," which won for William Holden the "Best Actor" Oscar, and the delightful hit "Sabrina," to name a few.

"The Country Girl," which ran for over a year on Broadway, as a film is headed for the same kind of award-garnering record as the pictures mentioned above. Wherever it has appeared thus far, it has excited critics and audiences alike.

From Press Book



THE
COUNTRY GIRL
A Paramount Picture

SPORTING NEWS

ART SPANDER

FEBRUARY 15, 1988

Crosby Took Golf on the Road to the Success

PEBBLE BEACH, Calif. Bing Crosby is the one who took golf on the road to Monterey and up the highway to success.

No one loved golf like Crosby. No one did more for the game than he did. His legacy exists in the tournament we once knew as the Crosby but is now called the AT&T Pebble Beach National Pro-Am.

The AT&T, you see, is the reason pro golf is as big as it is. Without Crosby there's a good chance you'd never have heard of Hogan, Snead, Palmer or Nicklaus. Without Crosby, you definitely wouldn't have heard of the Professional Golfers' Association.

Golfers were hardly considered the cream of society when Crosby invited a few to join his entertainment buddies down at Rancho Santa Fe in 1937.

The pros were mostly hustlers out of Texas or hillbillies out of West Virginia, guys who made their money in Nassaus and their beds in fleabag hotels.

But Crosby was a two-handicapper who played in the U.S. and British Amateurs and respected the pros. Others came to respect them, too.

There was a time when a golf pro had the same status as a caddie. Now he ranks up there with the captains of industry, most of whom would--and do--pay a week's wages to play with a pro. The entry fee for amateurs at this year's AT&T was $2,000.

All the wealth and fame in golf can be attributed to Bing Crosby. Fifty years ago the fans came out to see the movie stars, Bob Hope, Fred Astaire and Richard Arlen, and they stayed to watch the pros, Snead, Porky Oliver and Lloyd Mangrum. In a sense, people learned about golf almost accidentally.

Once they got home, the spectators put down their autograph books and picked up a 5-iron, and the boom was under way.

Golf is a marvelous sport to play, but it can be dreadfully dull to watch--unless Clint Eastwood is stomping through some ice plant or Jack Lemmon is grumbling about his tee shots.

And that's why the AT&T, nee the Crosby, always has been special. It's never been in danger of becoming a tournament. Rather, it will always be a command performance.

I appreciate the wonderful skills of the pros. I marvel at their fluid swings and presence of mind. Yet, excluding the Masters and U.S. and British Opens, every golf event seems like every other--except for the AT&T.

Sport is supposed to be fun. When four hackers go out Sunday morning for their weekly 18, they joke and laugh and make every shot an adventure. If you want solemnity, go to church. If you want hysteria, go to the first tee.

Or go to the AT&T, which as the Crosby moved to the Monterey Peninsula, with its crashing surf and spectacular landfall, after World War II.

In the field, the sponsors may scatter their friends, guys who have low handicaps and high estimations of their importance, yet guys about whom the gallery's comment is "Who's he?"

But the celebs were here. The celebs always will be here, and the cameras will be clicking and the tongues clucking when a Telly Savalas, a Huey Lewis or a Willie Mays passes by with a smile or a wave.

Savalas once was asked what he was doing when an invitation to the Crosby arrived for the first time. "Playing badly," he answered.

In other words, playing like the rest of us. These entertainers and athletes who seem so unique when viewed on television or from a grandstand seat prove to be remarkably human up close.

They're as nervous as we would be, worried they'll embarrass themselves. But, hey, golf, we've been told, is a humbling game. And Dwight Clark, who rarely dropped a pass in his seasons with the 49ers, drops strokes right and left in the AT&T.

Do you want to know if Johnny Bench can hit a wedge as well as he did a fastball?

Would you care to see Sidney Poitier play a buried lie the way he does a starring role?

Can quarterback Dan Marino find an opening in the pine trees the way he does in the opposition's defense? We find out in the AT&T.

There have been more legends created in the 47 years of Crosby and AT&Ts than in all the rest of golf combined. With the weather, the scenery and the double bogeys, the memories extend practically all the way to the Big Sur.

One time the late trumpeter Harry James and his pro partner were 18 over par, but the scoreboard listed them as 81 over par. "Just leave it like it is," quipped Phil Harris. "Pretty soon the board will be right."

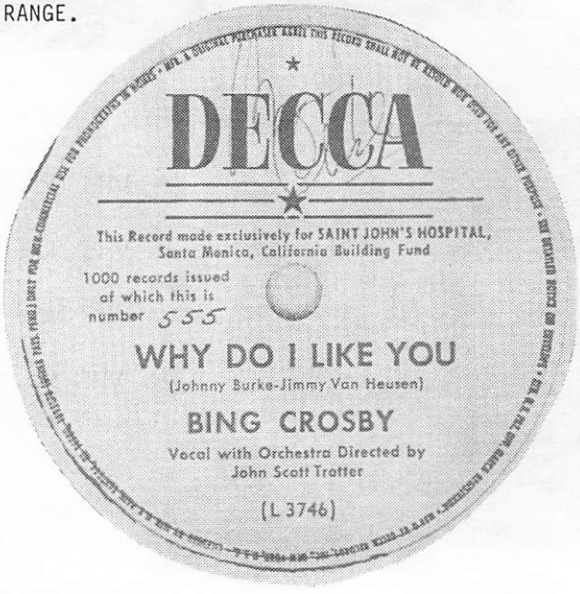
Just leave the AT&T like it is, a great celebration that only slightly resembles a tournament. The clambake remains one of a kind, and we--and golf--have Bing Crosby to thank.

Crosby On Record

A COLLECTION OF RECORD LABELS - TEN WHICH FEATURE
BING'S PICTURE AND TWO THAT HE AUTOGRAPHED

THESE TWO RATHER DARK DECCAS ARE PURPORTEDLY OF BELGIAN ORIGIN. THE COMBINATION OF THEIR LABEL AND LETTERING COLORS DOES NOT LEND ITSELF WELL TO THE XEROXING PROCESS. AT LEAST THE COMPANY NAME AND THE PICTURES CAME OUT OK. ON THE LEFT IS NUMBER MU60304--LULLABY LAND--AND ON THE RIGHT IS NUMBER 60.094--DANCE, BALLERINA, DANCE. THE FIRST HAS BLACK LETTERING ON A DARK RED LABEL. THE OTHER HAS GOLD LETTERING ON A BRIGHT RED LABEL. LIKEWISE, THE DARK BLUE ENGLISH COLUMBIA WITH GOLD LETTERING PICTURED BELOW DOES NOT SHOW UP WELL. ONLY BING'S SIGNATURE IN WHITE INK COMES THROUGH. IT'S ON ISSUE NUMBER DB1829--HOME ON THE RANGE.

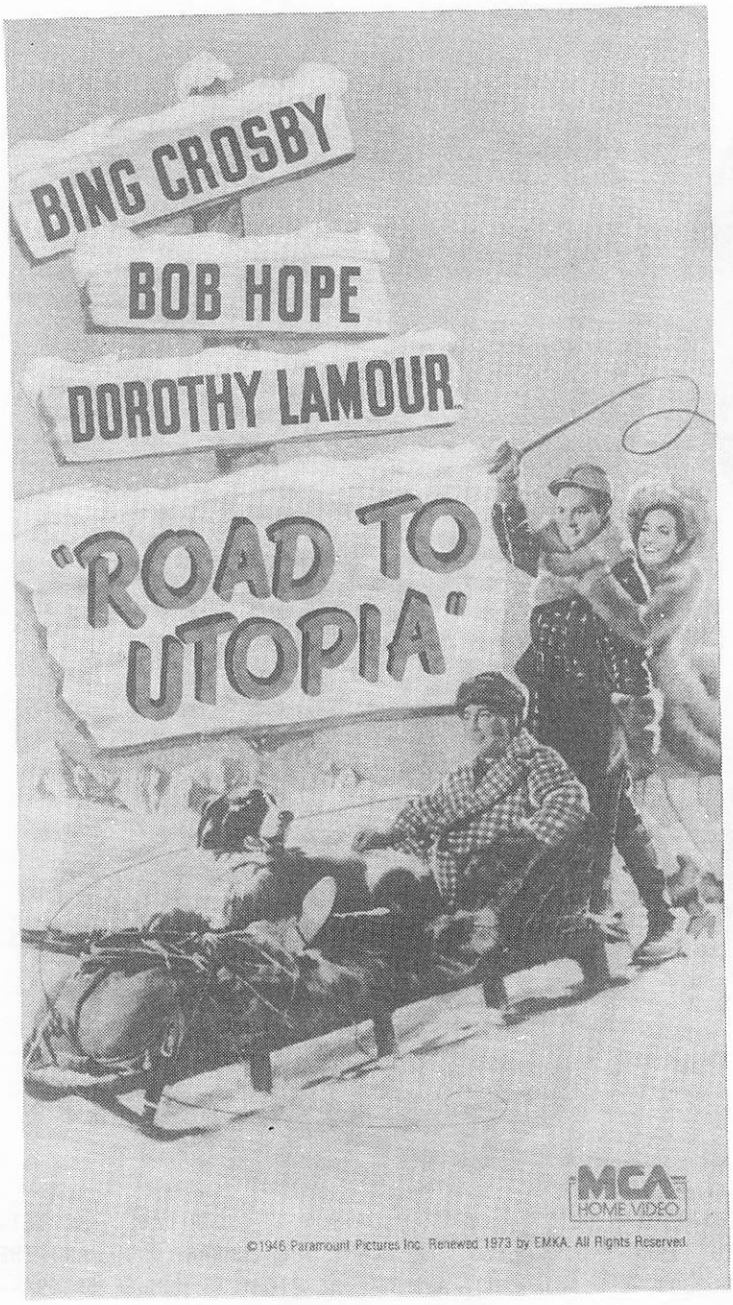
--MARK SCRIMGER



THREE CHEERS FOR MCA® HOME VIDEO

With the May 5th release of ROAD TO UTOPIA, MCA Home Video has added the fifth Bing Crosby title to its catalog. Generally regarded as the best of the ROAD pictures, it is available as originally filmed--not colorized--with the audio portion in great-sounding Dolby Hi-Fi. This film will be a welcome addition to anyone's Crosby video collection. It has an affordable suggested retail of $29.95 and can be purchased in either VHS or Beta format.

I believe MCA holds the rights to all of Paramount's output up to about 1949 or 1950. This means they have access to a tremendous number of Bing's films not yet available on video cassette. Only through your support of this newest release (and the four pictured below) can we encourage MCA to release more from their Crosby archives--especially those from the 1930s. --M. S.



VHS No. 80601

VHS No. 55119

VHS No. 55038

VHS No. 55039

VHS No. 80109

Video

"ROAD TO RIO" AVAILABLE ON CASSETTE. RCA/Columbia has released the 1947 "Road to Rio" in its original black and white form. Although we are grateful for this, we can still grumble about its cost--$69.95--especially when we compare this with MCA's asking price of $29.95 for "The Road to Utopia." Reprinted below is a review of "Rio" as written by Glenn Kenny for VIDEO REVIEW magazine:

The generation that knows Bob Hope only via his increasingly tired TV specials and cranky talk-show persona ought to have a look at this comedy classic, which shows what a very funny guy he really is.

The Hope-Crosby "Road" series remains one of the gems in Paramount's crown, and this entry is full of in-jokes, wicked one-liners, chuckle-inducing takes and razor-sharp rejoinders. The formula of womanizing crooner Crosby teamed with born loser Hope to rescue luscious Lamour from evil hands works like a charm here--but that's because the formula is constantly acknowledged as such, as in all the "Road" movies.

The musical numbers are fun (including a guest spot by the Andrews Sisters), (Gale) Sondergaard is appropriately absurd/sinister as Lamour's evil aunt, and the whole thing breezes by in what seem like a lot less than 100 minutes. Granted, "Road to Rio" doesn't have as many immortal lines as "The Road to Morocco," but it should demonstrate to skeptics that the real Hope (not to mention Crosby, who's a lot more than a straight man) is a guy worth getting to know.

The VIDEO REVIEW article is interesting, in that it lauds Hope and virtually ignores Crosby. Here is another review, written by Dave Hoger, which appeared in the JACKSON CITIZEN PATRIOT on March 31:

They're back. The three of them. Wild and crazy. You never knew what to expect. Always on the run. Always on the road.

And just think, their pictures made big money--without a single drop of blood being spilled.

Bob Hope, Bing Crosby and Dorothy Lamour bring back the days when movies were anything but an assembly line of "Rambo" clones in their "Road to Rio" film, one of several classics being released on home video by RCA/Columbia Pictures.

"Road to Rio" was one of the most successful Hope/Crosby "Road" pictures and the top-grossing film of 1947. It had been kept on the shelf, according to one industry insider, because "the music didn't fit today's patterns." Nice to see someone buck whatever pattern that might be.

"PENNIES" ON MAX. This past winter Cinemax cable had several showings of "Pennies from Heaven," Bing's memorable 1936 feature made for Columbia. The black and white print was not bad, and the sound was still serviceable, after all these years. The picture had a tendency to jump slightly when scenes changed, probably because splices had deteriorated in the original print or negative used as the source of the tape obtained by Cinemax. With a VCR handy, it was a good chance to acquire still another of Bing's films. Good show, Max! How about some more of the Crosby film legacy?

Those of you who subscribe to Festival cable also saw "Pennies from Heaven" this winter.

"ANYTHING GOES" ON SHOWTIME. In March Showtime cable offered several screenings of the 1956 version of "Anything Goes," with Bing, Donald O'Connor, Mitzi Gaynor and Jeanmaire. This film uses an entirely different plot line than the 1936 version (with Bing, Ethel Merman, Charles Ruggles, and Ida Lupino) but some of the good old Cole Porter tunes are included from the original production, and it's an enjoyable show. The color print used was excellent. Here's still another Bing film for your video collection!

"BELLS" COLORED. You may or may not be interested in a colorized version of "The Bells of St. Mary's," with Bing and Bergman, but it is now available. Let's hope that it is a better print than the fuzzy black and white version that has been circulating on videocassettes.

BOB HOPE TRIBUTE. Most of you probably saw (and taped) the three-hour special on May 16 celebrating Bob Hope's 85th birthday and his 50th anniversary with NBC. A definite highlight was Dorothy Lamour singing "Personality," followed by a series of clips from the "Road" films.

NEW LPS

Label photo by Stanley F. Wayman

Reviews by Wayne L. Martin

****

THE COMPLETE BING CROSBY (3-record set). Sold by Silver Eagle Records, Inc., 535 Fifth Ave., New York, N. Y. 10017. $19.95 plus $3.50 shipping charge.

CONTENTS: Love Is the Sweetest Thing; True Love; So Rare; Chances Are; The Tender Trap; Meet Me Tonight in Dreamland; Heartaches by the Number; I Wish You Love; Just Around the Corner; Try a Little Tenderness; Unchained Melody; Yours; Misty; You Turned the Tables on Me; Don't Take Your Love from Me; We'll Be Together Again; Just You, Just Me; Come Rain or Come Shine; She's Funny That Way; At Sundown; Little Man, You've Had a Busy Day; Count Your Blessings; Love's Old Sweet Song; Let's Put Out the Lights and Go to Sleep; Straight Down the Middle; Isle of Capri; Waitin' for the Evenin' Mail; You're in Kentucky; Don't Blame Me; I Can't Get Started; Ain't Misbehavin'; When the Red Red Robin Comes Bob-Bob-Bobbin' Along; Way Down Yonder in New Orleans; Moonglow & Theme from Picnic; Sunday; When My Baby Smiles at Me; Yes, Sir, That's My Baby; At That Jazz Band Ball; Old Cape Cod; Keepin' Out of Mischief; The Banjo's Back in Town; Please Don't Talk About Me When I'm Gone; Crazy Rhythm; Smiles; This Can't Be Love; Margie; Papa Loves Mambo; 'Deed I Do; Manhattan; My Baby Just Cares for Me; Anything Goes; All Through the Night; You're the Top; I Guess I'll Have to Change My Plan; New Sun in the Sky; Mandy; My Ideal; It's All Right with Me; How Long Has This Been Going On?; I've Got a Crush on You; What Is There to Say?; Where or When; The Lady Is a Tramp; My Funny Valentine; Nice Work If You Can Get It; What Is This Thing Called Love?; I See Your Face Before Me; I've Grown Accustomed to Her Face; You'll Never Know; It's Not for Me to Say; You're Sensational; They Didn't Believe Me; We're in the Money.

We list this set with some hesitation, not because of its quality but because of its availability. Apparently Silver Eagle has had distribution and/or legal problems with these discs (also with the equivalent cassettes and CD's). Some of us have been waiting for over five months for delivery. Several have written to the company, but have received no answer. Those who ordered the set immediately after its initial announcement eventually received their orders, but the rest of us are still waiting. Nobody knows what the outcome will be.

This is a pity, because Ken Barnes went to a great deal of effort to re-record these selections, using digital recording techniques and dubbing in a new orchestral accompaniment to replace the old Buddy Cole Trio backups. Some of the songs were previously issued with new accompaniments, but everything was redone for this set.

"Complete" this set certainly isn't. It wasn't released under that title in England, where apparently the set is still available at this writing.

Your reviewer has about given up on getting the records. You will have to make up your own mind, if you haven't ordered it already.

PERSONALITIES ON PARADE (4-record set). Sold by pre-subscription only by John Newton, P. O. Box 471, Claymont, Delaware 19703. $50 for the series.

CONTENTS, VOL. 1: AL JOLSON: Personal recording made for his wife; HARRY RICHMAN: Song of the Evening; MAURICE CHEVALIER & ANN SOTHERN: I Was Lucky; JACK BENNY: A Few Bright Moments (earliest known recording); JOSEPH E. HOWARD: There's Nothing Like a Good Old Song/Honeymoon/Hello My Baby;

BABY ROSE MARIE: Headin' for Heaven (Down South); BING CROSBY: June in January (recorded by Paramount, but this version not used in film); DICK POWELL: Cowboy from Brooklyn (cut from film); EDDIE CANTOR: Dixie Volunteers; ALEXANDER WOOLLCOTT, REINALD WERRENRATH, HARPO MARX: Neysa McMein Memorial Record; SOPHIE TUCKER: It's All Over Now; GEORGIE PRICE: Where the Huckleberries Grow.

This set promises to be a valuable one, not only because of the rare Bing material, but because of other rarities that collectors will want to hear. The project is certainly worthy of our support, and we hope that it will succeed. Volume 1 is available now, and other volumes will be issued at three-month intervals. The records will not be available in stores, but must be ordered by subscription from John Newton (address above).

Volume 2 will include the *complete* Cremo radio program of November 9, 1931 in which Bing sings "Now That You're Gone," "This Is The Missus," and "Goodnight, Sweetheart." An Ethel Merman number from Bing's 1934 film "We're Not Dressing" that was cut from the film is also included, along with numbers by Tony Martin, Gracie Allen, Van and Schenck, Maurice Chevalier, Eddie Cantor and Al Jolson. Other volumes promise equally interesting material.

THE CHRONOLOGICAL BING CROSBY--VOLUMES 9 (1929-1930) and 10 (1930-1931). Jonzo JZ-9 and 10 (United Kingdom). Distributed by Bing Crosby Historical Society. $11.00 each.

CONTENTS, VOL. 9: I'm a Dreamer--Aren't We All?; If I Had a Talking Picture of You; Moonlight and Roses Medley; Southern Medley; A Bundle of Old Love Letters; After You've Gone; Happy Feet; Song of the Dawn; A Bench in the Park (W-149825-2); Livin' in the Sunlight, Lovin' in the Moonlight; I Like To Do Things for You; You Brought a New Kind of Love to Me; A Bench in the Park (W-149840-4); Three Little Words.

CONTENTS, VOL. 10: Fool Me Some More; It Must Be True; Them There Eyes; The Little Things in Life; I Surrender, Dear; Thanks to You; One More Time; Wrap Your Troubles in Dreams; Just a Gigolo; Out of Nowhere; If You Should Ever Need Me; Ho Hum!; I'm Gonna Get You; Were You Sincere?; Just One More Chance (LA-1037-A).

With Volume 10 in this marvelous series we complete the Whiteman/Arnheim era of Bing's recordings and venture forth into the Brunswick period. There are rumors that legal efforts are being made to bring a halt to the production of "The Chronological Bing Crosby." We hope this is not true!

MORE BRIEFLY NOTED

Five new Crosby LP issues have been announced on the Spokane label. They are as follows:

BING IN THE THIRTIES, VOL. 7. Spokane 28. Includes: Between a Kiss and a Sigh; Deep in a Dream; Penny Serenade; Little Sir Echo; East Side of Heaven; I Get Along Without You Very Well; Sweet Genevieve; You're the Only Star in My Blue Heaven.

BING IN THE THIRTIES, VOL. 8. Spokane 29. Includes: Hang Your Heart on a Hickory Limb; I Want a Girl; Class Will Tell; Our Love; Wishing Will Make It So; Snug As a Bug in a Rug; Oh By Jingo; Are You Having Any Fun?; If I Knew Then.

DER BINGLE, VOL. 4. Spokane 30. Includes: Cavalcade of America program of Feb. 5, 1945; The Telephone Hour program "Presenting Bing Crosby" of July 2, 1945.

BING AND DINAH SHORE. Spokane 31. Includes: My Old Kentucky Home; Tipperary; It Ain't Necessarily So; Easter Parade; Summertime; Command Performance program #97 of Dec. 18, 1943.

DER BINGLE, VOL. 5. Spokane 32. Includes: My Darling Clementine; Stardust; Miss You; Great Day; As Time Goes By; I Never Mention Your Name; Long Ago and Far Away; You Must Have Been a Beautiful Baby. (Liner notes by Bob Hope).

These LP's are $7.00 each, plus $3.00 per order for shipping, from Redmond Nostalgia Co., P. O. Box 82, Redmond, WA 98073. We quote the company's catalog with regard to these LP's: "We are offering these LP's as they go into production and request your order now! This is to help us obtain the necessary sales to continue. If you really like these and want them, and more, ORDER TODAY! We need your support."

Reader's Digest is currently promoting a seven-record set entitled "Glenn Miller Live." Although the set itself contains no Bing, a bonus album, "The Andrews Sisters' Greatest Hits," includes 3 selections with Bing: Don't Fence Me In; Ac-cent-tchu-ate the Positive; and South America, Take It Away. For information, write to Reader's Digest in Pleasantville, N. Y. 10570. The set is also available on CDs and tapes.

BING CROSBY "AT THE MUSIC HALL" WITH JUDY GARLAND, DUKE ELLINGTON, EUGENIE BAIRD, THE CHARIOTEERS. Ajazz 523 (Available from Mr. Nostalgia, P.O. Box 26494 Tamarac, FL 33320, $7.50). Includes: Where the Blue of the Night; Accentuate the Positive; There Goes That Song Again; Runnin' Wild; Frankie and Johnny; You Got Me Where You Want Me; Let's Take the Long Way Home; Rudolph the Red-Nosed Reindeer; Rock-A-Bye Your Baby with a Dixie Melody; Tortured; Boise, Idaho; My Blue, Blue Boy; These Lush Moments; Papa Santa Claus.

PAUL WHITEMAN "WHITEMAN STOMP" (1923-1936) WITH BING CROSBY (One number). Haycyon 116 (Available from Mr. Nostalgia, as above, $10.95). Includes: Whiteman Stomp; Mississippi Mud; G. Blues; Lonely Melody; From Monday On; Magnolia; Charleston; Bell Hoppin; Blues; Side By Side; St. Louis Blues; Muddy Water; Saddle Your Blues to a Wild Mustang; Farewell Blues; Nobody's Sweetheart; Serenade for a Wealthy Widow; Sensation Stomp; Itchola; Way Down Yonder in New Orleans.

BING CROSBY: GOLDEN GREATS 20. Overseas UXP-811-V. (Newly released in Japan). Blacksmith Blues; Come What May; Lady in the Stamp Collection; I Dreamt I Dwelt in Marble Halls; Glow Worm; Feet Up; Pittsburg, Pennsylvania; A Thousand Violins; Cockeyed Optimist; When the Red Roses Grow; Girl in the Sonnet of Blue; Everything I Have Is Yours; Please Mr. Sun; Dark Moon; Now That I Need You; Maybe It's Because; When That Midnight Choo Choo Leaves for Alabam; If I Had My Way; Blues My Naughty Sweetie Gave to Me; Down Yonder. (Contents of this album submitted by Virgil E. Edwards)

Here is some more information about the "Bing Crosby's Hawaii" set mentioned in last issue's "More Briefly Noted" section. The two records (or tapes) are titled "Hawaiian Gold" and "Island Magic!" and include the following songs:

Sweet Leilani; Song of the Islands; To You, Sweetheart, Aloha; A Song of Old Hawaii; Blue Hawaii; In a Little Hula Heaven; Aloha Oe; Remember Hawaii; When You Dream About Hawaii; Paradise Isle; Sweet Hawaiian Chimes; My Isle of Golden Dreams; Now Is the Hour; Sail Along, Silv'ry Moon; Harbor Lights; South Sea Island Magic; Some Enchanted Evening; Bali Ha'i; Sing Me a Song of the Islands; Moon of Manakoora; Trade Winds; Mele Kalikimaka (with Andrews Sisters); Red Sails in the Sunset; Beyond the Reef.

The records (BCR) and tapes (BCC) are $12.98 for each set, plus shipping. Information supplied by Greg Van Beek.

Order from Good Music Co., Dept. BC-01-77, 352 Evelyn Street, P. O. Box 909, Paramus, N. J. 07653-0909.

The Good Music Record Co. is also offering a set of 4 records or 3 cassettes titled "Stage Door Canteen." Five selections by Bing are included: I'll Be Seeing You; Don't Fence Me In; Swinging on a Star; Ac-cent-tchu-ate the Positive; and Deep in the Heart of Texas. Other artists appearing in the set are Freddy Martin, Frank Sinatra, Peggy Lee, Al Dexter, Dinah Shore, Vaughn Monroe, etc.

Price is $19.95 for records or tapes, plus $2.50 mailing charge. Order from Dept. ST-49-28 at the address given above.

WANTED

VIDEOCASSETTE OF THE AMERICAN FILM INSTITUTE TRIBUTE TO FRED ASTAIRE. THIS CAME OUT IN 1981 AND WAS RE-AIRED AFTER HIS DEATH. ALSO BUY OR TRADE ELEANOR POWELL FILMS, STILLS, AND RELATED MATERIALS.

Mark Scrimger
P. O. Box 172
Parma, MI 49269

WANTED

I need either an audio or a video cassette of Bing's 1975 Christmas show with Fred Astaire.

And an audio or video of Bob Hope's 1976 special celebrating America's Bicentennial.

Don Mahoney
22 Dutton Street
Worcester, MA 01610

LP'S DEDICATED TO PRESERVING
THE PERFORMANCES OF
BING CROSBY

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How's your memory? Here's a trivia quiz all about Crosby

BING-O

by DICK O'DONNELL

This article originally appeared in the "Green Sheet" section of the MILWAUKEE JOURNAL of October 14, 1987, in observance of the tenth anniversary of Bing's death.

Although some of the trivia questions are the same as those used on BINGANG'S "Trivia Quiz" pages of the past two issues, we will reprint the article in its entirety. It replaces our own "Trivia Quiz" page in this issue.

Thank you, Don Needles of Wauwatosa, Wisconsin for sending us this article.

BING CROSBY has been gone 10 years now. He died on Oct. 14, 1977, while golfing in Spain.

But Der Bingle is still charming his fans in film classics seen from time to time on television. Crosby's movies were quality products, always enjoyable and certainly suitable for a family audience.

Crosby could sing, dance and perform comedy and drama. He was great at all of them. He was a star of stage, screen, radio and television. He dominated the record business in this country for decades.

When a poll is taken some years hence to determine the top entertainer of the 20th century, Bing Crosby will rank near the top--if not at the very top.

The following quiz is all about Bing Crosby and his films.

1. Crosby sang the song "White Christmas" for the first time in a film called a) "White Christmas" b) "Mr. Music" c) "Holiday Inn."

2. The first "Road" movie made by Crosby, Bob Hope and Dorothy Lamour was a) "Road to Singapore" b) Road to Zanzibar" c) "Road to Utopia."

3. Crosby won an Oscar for his role in a) "The Country Girl" b) "Little Boy Lost" c) "Going My Way."

4. Bing played a priest and Ingrid Bergman a nun in a 1945 film classic. It was a) "Man on Fire" b) "The Bells of Mary's" c) "Say One for Me."

Barry Fitzgerald, Ingrid Bergman, and Bing Crosby at the 1945 Academy Award ceremonies. All three won Oscars for films made in 1944. (This picture is not from the Milwaukee Journal article.)

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5. In addition to "Going My Way," Bing co-starred with Barry Fitzgerald in two other fine films. One was "Welcome Stranger." The other was a) "Pennies from Heaven" b) "East Side of Heaven" c) "Top o' the Morning."

6. Crosby made two movies that had the same title, the first in 1936 and the second 20 years later. The title was a) "Anything Goes" b) "The Emperor Waltz" c) "Dixie."

7. The last "Road" movie Crosby, Hope and Lamour made together was a) "Road to Rio" b) "Road to Bali" c) "Road to Hong Kong."

8. In the 1945 film "Out of This World," Bing allowed his voice to be used by a singing telegraph messenger. The actor who played the crooning messenger was a) Eddie Bracken b) Bob Hope c) Jerry Colonna.

9. Of all the films that Bing Crosby made, his own personal favorite was a) "Going My Way" b) "High Society" c) "Birth of the Blues."

10. Bing Crosby's last film was a) "King of Jazz" b) "Robin and the Seven Hoods" c) "Stagecoach."

ANSWERS

1. c -- "Holiday Inn," with Fred Astaire, was made in 1942, eight years before "Mr. Music." "White Christmas," with Danny Kaye, was made in 1954.

2. a -- In "Road to Singapore (1940), their first outing together, Bing, Dorothy and Bob stuck to the script. Later on, they made up the script as they went along.

3. c -- Bing was great in "Going My Way." However, many critics believe he deserved a second Oscar for "The Country Girl," which is regarded as his greatest film performance.

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Bing on the set of "Top o' the Morning" (Paramount, 1949). (This picture is not from the Milwaukee Journal article.)

Bing and Dorothy Lamour at a Paramount luncheon. (Because the original Milwaukee Journal article was printed on green newsprint, it was not possible to use the illustrations in the article.)

****

4. b -- Bing and Ingrid made a great team, and "Bells" was the top money-maker of 1945.

5. c -- In "Top of the Morning," Bing was an insurance investigator who went to Ireland to check out the theft of the Blarney Stone.

6. a -- In the first "Anything Goes," Bing co-starred with Ethel Merman. In the later version, which had a slightly different story line, he appeared with Donald O'Connor and Mitzi Gaynor.

7. c -- Joan Collins was billed as the leading lady in "Road to Hong Kong" (1961), but it wouldn't have been a "Road" movie without Dorothy, so she joined her two old friends in their final film together.

8. a -- Once he started crooning his singing telegrams, Bracken quickly became a teenage idol.

9. b -- Crosby claimed he did his best singing in "High Society." His co-stars were Grace Kelly and Frank Sinatra. Ironically, the film did not receive good reviews when it came out. However, it now is regarded as a film classic.

10. c -- Bing did not sing in his last film, a remake of the John Wayne classic. In the 1966 movie, he played the alcoholic doctor, a part originated by Thomas Mitchell. "King of Jazz," made in 1930, was the first major film in which Crosby had a worthwhile role. He had previously appeared in some short subjects.

SCRAPBOOK

This is a copy of the memorandum from RKO Studios setting up the deal with Paramount, Bing, and Leo McCarey which ultimately produced GOING MY WAY and THE BELLS OF ST. MARY'S.

May 13, 1943

TO: Norman Freeman
FROM: Earl Rettig
RE: LEO MCCAREY, BING CROSBY

We have made a deal with LEO MCCAREY whereby we are permitting him to enter into a contract with Paramount starting immediately. He will direct for them a picture with BING CROSBY. In consideration of this Paramount is giving BING CROSBY the right to enter into a deal with us to make a picture starting on either January 2 or April 1, 1944.

In regard to Leo McCarey our contract is to be suspended and extended until he complete his services for Paramount. It is anticipated he will report back to us around November 1, 1943. In consideration of this release McCarey has agreed the remainder of his contract, which will be for either three pictures within 90 weeks or two pictures within 60 weeks, will start when he reports back to us. Further, McCarey is to reimburse us out of funds he receives from Paramount in the amount of $8,875, which represents compensation paid by us to Frank Cavett for writing the story McCarey will do for Paramount. The advance of $22,111.07 which we have previously made to Leo McCarey in connection with the second picture he was to do for us is to be recouped from any monies which become due and payable to him when he starts services on his next picture for us, or from any monies that may become due and payable to him for his share of profits from ONCE UPON A HONEYMOON. Important is the fact that we shall have the right to recoup such advance from whatever funds are available first.

On BING CROSBY we are to pay him $150,000 for 9 weeks services and pro rate thereafter until he receives the sum of $175,000. This pro rata figure will be $16,666.66 and will be paid for a period of one week and three days over and above the 9 week period. Thereafter he is to render services without compensation. In addition we have also agreed to pay a commission of $15,000 to Everett Crosby, his manager. The actual start date of Crosby's services, previously mentioned, is to be established by Paramount and they have agreed to notify us on or before November 1 as to whether Bing will be available in January or April 1944. Crosby will have director, story and leading lady approval.

Provided by Richard Duncan of Roanoke, Virginia.

Bill Treadwell, in his book FIFTY YEARS OF AMERICAN COMEDY, (Exposition Press, 1951) writes about a parody by radio gagman Glen Wheaton, which Sinatra and Jack Carter presented in duet. Sung to the tune of "Don't Bring Lulu," it went like this:

Oh, I'll bring Van, that freckle faced man,
But don't bring Crosby;
I'll bring Hope with a nose like a rope,
But don't bring Crosby.
Pork pie hat on top his fuzz,
Not as much fuzz as there used to was;
When he wears those shorts to town,
Window shades come a-tumbling down.
Some can come, and Carson, that bum,
But don't bring Crosby.
I'm tellin you that boo, boo, boo, boo
Has to stay upon the shelf;
He came to town upon the boxcars,
Now look at all his Oscars;
Don't bring Crosby, don't bring Crosby,
I'll bring him myself.

BING HITS THE JACKPOT

To go from royalty to royalties--Crosby fans (and the Internal Revenue Department) will undoubtedly be cheered to hear that Bing just inked a fresh contract with Decca Records which promises him $60,000 per year for the next five years. This, of course, is in addition to his new Paramount contract which calls for nine pictures in three years--and which pays off at the rate of $175,000 per picture.

--From an unidentified clipping, ca. 1940.

I REMEMBER BING

BY CHUCK THOMPSON

Member Joseph Siebenhaar sent us an interesting clipping from the February 15, 1988 issue of the BALTIMORE EVENING SUN. Written by John Steadman, the article is concerned with the retirement of Chuck Thompson, a long-time sports announcer in the Baltimore area. We thought you would like to read what Chuck had to say about Bing, his all-time idol in or out of sports. Did they ever meet?

"Yes," he explains. "There was a time I got on an airplane in New York at midnight and Bing happened to be on the same flight. I was going to Los Angeles and he was headed home. There weren't many passengers in the cabin at that hour.

"We got to talking. Had dinner. A few drinks and a lot of conversation. When we got to the L. A. airport, we were relaxed. I had gotten Bing to offering a few lyrics rather quietly. There, in the middle of the airport concourse, he was singing to an audience of one--me. How could I ever forget that?"

BINGANG'S FIFTH ANNIVERSARY

Kay Browning, Club Crosby president in 1941, received this note for the Spring 1941 issue of BINGANG:

Dear Kay,

Our club certainly has been a loyal outfit these five years. I appreciate this, and hope the association has been enjoyable to all the members.

Sincerely,

Bing

(Article provided by Rena Albanesi)

WANTED

Am looking for videotapes of Bing's Christmas shows from the 1970's.

Will pay for dubbed copies or can tape from borrowed cassettes. Beta preferred, but can also handle VHS.

GREG VAN BEEK
929 Hillcrest Street
West Bend, WI 53095

FROM BINGANG'S FILES

Miss Rena Albanesi, President
THE CLUB CROSBY
128 Kimball Terrace
Yonkers 4, New York

Dear Rena:

It is very gratifying to know our club members have stood by us for twenty-five years. We appreciate it.

Also, to know our office has been cooperating with you - so maybe we should ask each of our staff to say something below so you may all become better acquainted.

"Congratulations on your 25th anniversary. You have a mighty fine club and you are doing a wonderful job."
--Lillian Murphy, Secretary to Bing Crosby.

"Congratulations on your 25th. Mr. Crosby's talent is so great that I only hope we can all look forward to a 'Golden Anniversary.'"
--Nancy Briggs, Secretary to Basil Grillo.

"Many good wishes on your 25th anniversary. I admire the effort you put into 'Bingang' and always look forward to the latest edition."
--Vera Smith, Secretary to Larry Crosby.

"Congratulations on your 25th! I've been a fan of Mr. Crosby's that long, too, but have only been his accountant for twelve of them - which is the nicest job there is - next to counting the gold at Fort Knox."
--Mozelle Seger, Accountant.

"Best wishes to 'Club Crosby' on your 25th anniversary. It's always a pleasure to see and meet your friendly members when they visit Bing's office."
--Magee, Receptionist.

"Congratulations on your 25th. Mr. Crosby keeps singing better and better, so I know this is only the beginning."
--Marcia Hackert, Secretary to Simon Rady.

So we all are in the act!

Best wishes,

Bing Crosby.

BINGANG, May 1961

Thanks, Rena, for sending us the May issues from 1961, 1967, 1968, and 1969. If any other members have spare copies of BINGANG prior to March, 1979, they would be gratefully received for our archives.